

# THE ATHENÆUM

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No. 1932.

LONDON, SATURDAY, NOVEMBER 5, 1864.

PRICE  
THREEPENCE  
Stamped Edition, 4d.

**COMPARATIVE GRAMMAR.**—Professor KEY, A.M., F.R.S., will COMMENCE his COURSE by an **INTRODUCTORY LECTURE** (which is open to the Public) on **MONDAY, November 14, at 4 o'clock.** The Course will consist of about Twenty Lectures, to be given on successive Mondays, from 4 to 5 1/2 P.M.

JOHN ROBERT SEELEY, M.A., Dean of the Faculty of Arts and Laws.  
CHAS. C. ATKINSON, Secretary to the Council.  
University College, London, October 28, 1864.

**COMPARATIVE GRAMMAR.**—The **INTRODUCTORY LECTURE** (open to the Public) will be delivered by T. HEWITT KEY, M.A., F.R.S., at **UNIVERSITY COLLEGE, on MONDAY, November 14, at 4 P.M. precisely.** Subject, "The Verbs signifying To Be in the Indo-European Family; their Origin and Primitive Meaning."

**KING'S COLLEGE, LONDON.**—The OFFICE of MASTER of the FIFTH CLASS in the SCHOOL will shortly be VACANT, and the Council are ready to receive applications from Gentlemen desirous of becoming Candidates for the same. For particulars apply to  
J. W. CUNNINGHAM, Secretary.  
October 30, 1864.

**KING'S COLLEGE, LONDON.**—The OFFICE of LECTURER of GEOMETRICAL DRAWING being now VACANT, the Council are ready to receive applications from Gentlemen desirous of becoming Candidates for the same. For particulars apply to  
J. W. CUNNINGHAM, Secretary.

**Mining and Mineralogy.**—ROYAL SCHOOL OF MINES, Jermyn-street.—Mr. WASHINGTON W. SMYTH, M.A., F.R.S., will commence Courses of Forty Lectures "On Mineralogy," at 1 o'clock, and Sixty Lectures "On Mining," at half-past 3 o'clock, on **MONDAY, November 7th**, to be continued on each succeeding Thursday, Friday and Monday at the same hour. Fee for each Course, 4s.  
TRENHAM REEKS, Registrar.

**EVENING LECTURES to WORKING MEN.**—ROYAL SCHOOL OF MINES, Jermyn-street.—The First Course, consisting of Six Lectures "On the Races of Man-kind," by Professor HUXLEY, F.R.S., will be commenced on **MONDAY, November 14th, at 6 o'clock.** Tickets may be obtained by Working Men only, on Monday, November 7th, from 10 to 4 o'clock, upon payment of a fee of 6d. for the whole Course. Each applicant is requested to bring his name, occupation and address written on a piece of paper, for which the ticket will be exchanged.  
TRENHAM REEKS, Registrar.

**ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9, CONDUIT-STREET, HANOVER-SQUARE, W.**  
VOLUNTARY EXAMINATION, 1865.  
The LAST DAY for sending in application papers and preliminary work, is **SATURDAY, November 28, 1864.** Further particulars of the above, together with Prize Papers, and other information can be obtained on application to the Librarian. The Book of Regulations for the next year is now published, price 2s.—If posted, 28 stamps.

The Sessional Papers for the past Session 1863-64, bound in limp cloth, may now be had as above. Price, to non-members, 1s. 1s.—To members one extra copy, 10s. 6d.  
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Lecture on the Cotton Plant, by Major Trevor Clarke, on TUESDAY NEXT, at 5. Fellows and their Friends Free.

**LONDON INSTITUTION.** October 12th, 1864.

NOTICE IS HEREBY GIVEN, that the following COURSES of LECTURES will be delivered in the Theatre of this Institution during the ensuing Season, commencing on THURSDAY, November 10, at Seven o'clock in the Evening precisely:—

First Course.—Ten Lectures on Plants: with Reference to their Structure and Life: by Robert Bentley, Esq., F.L.S., Professor of Botany in the London Institution, in King's College, London, and to the Pharmaceutical Society of Great Britain. Thursday, November 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 1864.  
Second Course.—Three Lectures on Story, in Fine Art and Ornamental Art: by John Zephaniah Bell, Esq. Monday, November 14th, 21st, 28th, 1864.

Third Course.—Three Lectures on the English Satirists: from the Era of Chaucer to that of Bishop Hall: by the Rev. Henry Christmas, M.A., F.R.S., &c. Monday, December 5th, 12th, 19th, 1864.

Fourth Course.—Three Lectures on English Poetry in the Reigns of Elizabeth, Anne and Victoria: by Robin Allen, Esq. Monday, January 23rd, 30th, 1865.

Fifth Course.—Eight Lectures on the Chemistry of the Metals: by J. Alfred Wanklyn, Esq., F.R.S.E., F.C.S., Professor of Chemistry and Director of the Laboratory in the London Institution. Monday, January 23rd, 30th; February 6th, 13th, 20th, 27th; March 6th, 13th, 1865.

Sixth Course.—Six Lectures on Terrestrial Physics and Meteorology: by Edward William Brayley, Esq., F.R.S. Thursday, February 9th, 16th, 23rd, March 2nd, 9th, 16th, 1865.

Seventh Course.—Three Lectures on the Geology and Palaeontology of the South-West of England: by Charles Moore, Esq., F.G.S. Monday, March 20th, 27th; April 3rd, 1865.

Eighth Course.—Four Lectures, Historical and Literary, on the Classical Plays of Shakespeare, with Illustrative Readings: by the Rev. Charles Maurice Davies, D.D. Thursday, April 6th, 13th, 20th, 27th, 1865.

Ninth Course.—Two Lectures on Commercial Law, in connection with the Travellers' Testimonial Fund: by John Young, Esq., F.S.A. Monday, April 10th, 17th, 1865.

Tenth Course.—Four Lectures on Music: One on Church Music, and Three on Chamber Music of England:—by Charles Steggall, Esq., Mus. Dr. Cantab., Professor of Harmony in the Royal Academy of Music. Monday, April 18th, May 1st, 8th, 15th, 1865.

Eleventh Course.—Three Lectures on Practical Natural History: including Oyster-Culture, and the Artificial Breeding of Fish: by Francis T. Buckland, Esq., M.A. Thursday, May 4th, 11th, 18th, 1865.

THE FIRST, SIXTH, SIXTH and ELEVENTH COURSES are intended especially for the Families of Proprietors, who will be admitted to them by a Separate Ticket, which is forwarded to every Proprietor.

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**THE QUARTERLY REVIEW, No. CCXXII**  
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## LITERATURE

*The Life of Robert Stephenson, F.R.S., &c., late President of the Institution of Civil Engineers.* By J. C. Jeaffreson, Barrister-at-Law. With Descriptive Chapters on some of his most Important Professional Works, by William Pole, Member of the Institution of Civil Engineers. 2 vols. (Longman & Co.)

THE road-makers are the great civilizers of mankind. The architect of the Pharos at Alexandria carved his name on one of the stones, beneath that of his royal employer, and hundreds of years elapsed before the architect was known to the world and his master was forgotten. It is otherwise with us. We know the constructor; and mighty works achieved in the reign of George, or William, or Victoria will be known as the works of their creator, and not, as in old Egypt, of the sovereign's hand and mind. Posterity will contemplate the achievements of the Stephensons, their earth-and-iron roads, their tubular bridges, and other Titanic labours which have changed the world, improving it. Who now would have been familiar with the Consul Appius but for the road which he constructed across the Palus Pomptina? Our old Roman, or British, roads have appellations which may be echoes of the names of the first designers. The first road which, in later times, was constructed to give easy access to the metropolis, from the north, that from Highgate to London, still carries in connexion with it the name of William the Hermit, who not only planned the road, and worked at its completion, but, by sanction of King Edward, sat at a bar and took the tolls. Jacobite Scotland forgives General Wade all his martial glory, in consideration of his having driven good roads through pathless deserts. Yorkshire has not forgotten blind John Metcalfe, while it still enjoys the better ways by which he enabled the Northern men to pass to and fro; and London took from MacAdam his name to apply it to his causeways, while the wits of London gave him in return the title of "Colossus of Rhodes," and conferred on him the not too pleasant device of "Miror magis, I rather *add-mire!*"

At the head of men who have become famous by construction and not by destruction,—renowned for what they raised and not for what they tore down,—glorious, in short, for their buildings and not for ruins, stand the Stephensons. Strike the trail of their path through the world, and you find them leaving the path wider and the world brighter for their passage. And, by this widening and brightening, the life of man has been not only rendered more pleasant, but it has been extended. We, who can go to Newcastle in a few hours, live longer than our forefathers, who took nearly a fortnight to compass that distance. For life is not to be measured by years but by deeds; acceleration of motion is extension of opportunity for action. We live longer in increase of action, and do not live at all when we idly vegetate. The Stephensons enabled men to apply to the useful employment of life the definition which the first historical novelist, Quintus Curtius, applied only to a desolating but young and triumphant warrior; and which is to the effect that the *multa vita* is highly preferable to the *longa vita*—a short, busy life better than a long, weary one.

Now, it is in the undoubted fitness of things that the lives of such men as the Stephensons should be written and, if need be, rewritten. This has, indeed, been done in the

case before us. Some one has said, that only an archangel could write correctly the records of an active and useful mortal career. Hitherto, at all events, in the biographies of the Stephensons, erroneous statements have been made, despite the care, the skill, and the zeal of the author.

The title-page to these volumes sufficiently indicates how the double labour by which they have been completed has been divided. Mr. Jeaffreson undertook the narrative of the life, Prof. Pole the history of its scientific achievements. It is not always that an authorship so distributed is efficiently carried out; but on the present occasion it appears to us to have been successfully accomplished. The science is wisely compressed into a fairly limited space, and in half-a-dozen chapters Prof. Pole describes, in anything but a merely professional way, some of the most important of the great engineering works accomplished by Robert Stephenson. Mr. Jeaffreson has had the more congenial task of dealing with the attractive details of biography, which include, of course, but not scientifically, those of labour. The not light task was consigned to good hands, and it has been worthily achieved. The literary career which began with 'Crewe Rise' will acquire increase of honour by all that belongs to the author in this Life of Robert Stephenson.

In such a life, it will be understood that there is something less of the romantic element than there is in that of the father. George Stephenson was the pioneer, lacking whom in that capacity Robert Stephenson would not have been known to fame. The father, as it is often the office and pleasant privilege of fathers, smoothed the difficulties of life to his son. The sire struck the rock, and the boy drank of the waters and was refreshed and strengthened; if one may say "strengthened" of a constitution which from the first to the last had to endure a double struggle, a struggle with death for life, as well as a struggle with life for glory.

Our readers will best understand in how much this biography is in advance of all preceding details, by being informed of the hitherto unused materials which have been employed in its construction. These comprise letters from correspondents, documents supplied by executors, "Stephenson papers," which had been preserved by Mr. Longridge, the South American papers of Mr. Illingworth, and "a most interesting collection of letters and documents, consisting of Robert Stephenson's early journals, and of nearly all the letters which he had either received from or had written to friends and relations, between the termination of his life on Killingworth Moor and his return from South America." This addition to the other materials was contributed by Mr. Charles Empson, and the whole collection of new matter is sufficient to show that, however attractive and however correct, as far as they go, preceding biographies and abridgments of the life of Robert Stephenson may have been, the one before us has superior claims, and must be considered a standard work.

In looking back over the records of the two lives of father and son, it will be seen that, after all, one is the complement of the other. George Stephenson, the once poor boy, first acquired fame abroad, by report of what he had accomplished, and what he was designing, at home. Robert, the once poor boy too, who had been brought up at the knees of a poor father, carried his deeds abroad, and won as much fame there as he had done at home. Within the narrow limit, to speak roundly, of a quarter of a century, he accomplished works within these islands which were

enough for renown. But he did more. He constructed the type engines for England and America, and invented the tubular bridge, in connexion with which Prof. Pole has written a chapter "to bring out more clearly the peculiarities and merits of the magnificent structures of this kind, to which probably Robert Stephenson will eventually owe his widest fame." Widest, certainly, but not sole fame; for the renown that remains for his other vast achievements would suffice to shower greatness on a score of the prime "doers" in this worky-day world. He raised, lightly poised in air, the heaviest, strongest, and loftiest viaducts the world had ever beheld. We may repeat, summarily, that Europe is impressed by his mark, from Scandinavia to Italy. Asia marvels at the iron project by which she is aided on the route to civilization; Africa sees her ancient Nile invaded by this giant; and America beholds a proof of his power in the great Victoria Bridge. Thus, in every quarter of the globe, he planted the standard of his genius, or, as it has been better expressed, raised its imperishable record; for records relate to facts, whereas standards are but signs and symbols. Not idly, or unmeaningly, was it said that the piler-up of the loftiest pyramid was but as nothing compared to such a son of toil and child of triumph as he whose life and works are recorded in these acceptable volumes.

Robert Stephenson was a motherless boy, in the year 1805, when he was three years old; but he had a good motherly friend in his aunt Nelly, and that he possessed no ill-qualified monitor in his father a thousand incidents attest, and this little and well-told history among the rest:—

"The exact year of Robert's entry into Rutter's school cannot be ascertained, but he was quite a little fellow when he first felt his master's cane. The walk over the glebe farm and past the churchyard from the West Moor to Long Benton Street—a distance of about a mile, or a mile and a half—was a long way for him, and Aunt Nelly used to pity her bairn for having to trudge so far, to and fro. He had not been long at school when the season of harvest came, and Aunt Nelly went out gleaning. Little Robert Stephenson petitioned his father for leave to accompany Aunt Eleanor and the gleaners. George by no means approved the request, as he argued that he did not pay fourpence, or possibly sixpence, a week for his son's schooling, in the expectation that the young scholar should leave his books at the first temptation. But the petition was granted in the following terms:—'Weel, gan; but thou maun be oot a' day. Nae skulking, and nae shirking. And thou maun gan through fra the first to t' th' end o' gleaning.' On this understanding Robert and Aunt Eleanor started for their vagrant toil, but long before sunset the boy was very tired. He kept up manfully, however, and as he trotted homewards at nightfall by the side of his aunt, he, like her, carried a full bag. At the gate of the West Moor cabin stood George Stephenson, ready to welcome them. Quickly discerning the effort Robert was making to appear gallant and fresh, the father enquired: 'Weel, Bobby, hoo did the' come on?'—'Vara weel, father,' answered Bobby stoutly. The next day, bent on not giving in, the boy rose early and for a second time accompanied the gleaners. The poor child slept for hours under the hedgerows; and when evening came he trotted home, bag in hand, but holding on to Aunt Nelly's petticoats. Again at the garden wicket George received them, with amused look, and the same enquiry: 'Weel, Bobby, hoo did the' come on?'—'Middlin, father,' answered Bobby sulkily; and, dropping his bag, he hastened into the cottage, and was asleep in a couple of minutes. The third day came, and little Robert did his bravest amongst the gleaners; but the day was too much for him; his pride gave in, and on lagging home at nightfall, when he was once more

asked by his father, 'Weel, Bobby, hoo did the' come on?' he burst into tears, and cried, 'Oh, father, warse and warse, warse and warse: let me gan to school ayen.' It was not the time then to point the moral of those last three days, but the next day (Sunday, when even gleaners rest) the young father took his child under his arm, and placing him on the knee where he had so often sat, told him to be a good boy over his book, to leave hard work of the body for a few years to his elders, and to thank God that he (unlike his father) was not in childhood required to toil hard all day for a few pence. It was a sermon fit for a day of rest, and from no lips could it have come more appropriately than from the lips of George Stephenson."

Very true! The preacher was an affectionate preacher, albeit his sermon may not have been according to grammatical rule, nor the accent that of May Fair. Indeed, grammar, in all its divisions, more or less puzzled that mighty brain to the last. "I onderstond the vow'ls," he once said, on returning to the owner a grammar he had borrowed, "but I canna gat hold o' tha verbs." In another way, George could understand mischief played on another, but could not get hold of the fun of it when it had nearer application to himself. Robert, we are told, "dearly loved mischief."

"From the meadow before the West Moor cabin he sent up his enormous kite, reined in by copper wire instead of string, the copper wire being insulated by a piece of silk cord. Anthony Wigham's cow, peacefully grazing in the meadow, was first favoured with a smart dose of electricity, one end of the copper wire being brought down to the top of the animal's tail. Standing at his cottage window, George Stephenson watched the discomfiture of his neighbour's cow, in high glee; but when the operator, ignorant whose eyes were upon him, relinquished the torture of the 'coo,' and proceeded to give his father's pony a fillip with the subtle fluid, George rushed out from his cottage, with upraised whip, exclaiming, 'Ah! thou mischievous scoundrel—aal paas thee.' It is needless to say that Robert Stephenson did not wait to 'be paid.'"

When a tall, slight boy, in 1821, he came up on his first visit to London, and kept a journal which Mr. Jeaffreson has seen, but from which, unfortunately, though he may have good reasons, he does not quote. "Before he had been in town many days," he says, "the diary was discontinued, but enough was written to show that he was still unable to spell correctly. He went to St. Paul's, the Custom House, the London Water Works, 'Sommersite's' House, and to an exhibition of a model of an Egyptian tomb sent home by Belzoni." Selecting illustrations of Robert Stephenson's character, rather than epitomizing a life with the outlines of which we are all familiar, the following is apt to our purpose. The young mining engineer is, A.D. 1825, in South America, having under him Cornish miners who were more brutal than the worst-bred natives of the place:—

"One night early in December, the most dangerous and reckless of the Cornish party assembled in an apartment of the curate's cottage. Wearing with a long day's work, Robert Stephenson had retired to rest in the next room, and was roused from his first slumber by the uproar of the rascals, who, mad with liquor, yelled out their determination not to obey a beardless boy. For more than an hour he lay on his bed listening to the riot—fearful that the disturbance might lead to bloodshed, and prudently anxious to avoid personal collision with the drunken rabble. Of course he knew that their insolent speeches were intended for his ears, yet he remained quiet. He was alone—his opponents were many. If the difficulty became an affair of blows, the weight of evidence would be all against him; and even if he were killed, he would be believed to have provoked the conflict by his own rashness. But when the insurgents proposed that the 'clerk' should forthwith be taught his proper place, he rightly judged it would not do for

him to remain longer in his private room when his presence might still the storm, and could not aggravate it. Rising, therefore, from his bed, he walked into the midst of the rioters—unarmed and with no more clothing on him than his trousers and shirt. At his first appearance there was a low murmur, followed by a deep silence. Taking up his place in the middle of the room, he drew himself up, and calmly surveyed them. Silence having had its effect, he said quietly, 'It won't do for us to fight to-night. It would n't be fair, for you are drunk, and I am sober. We had better wait till to-morrow. So the best thing you can do is to break up this meeting, and go away quietly.' Cowed by his coolness, the men made no reply. For a minute they were silent, and turned their eyes on the ground; and then, rising from their seats, they stumbled out of the room into the open air, to surround the cottage and pass two or three hours in shouting, 'One and all!—one and all!' thereby declaring that they were one and all determined on revolt. Thus far master of the position, Robert Stephenson lit a cigar, and, sitting down in the room, allowed the tipsy scoundrels to see him through the open door calmly smoking."

Soon back again in England, where he was much wanted, we hear of him working bravely, enriching himself very slowly, marrying a dowryless maiden, and meeting the world boldly, with trust in God, and such honest state as could be kept by a single servant-of-all-work. Of the wife it is said,—"to the last, her will was law with her husband; but though she always had her way, she never seemed to care about having it." Of such are the wives who are really jewels in the crown of their husbands; and she was worthy of the man whose modesty was in proportion to his merit, and which indeed formed a meritorious portion of his character. In 1830, when his name had become an honoured one on men's lips, he said to a friend: "I sometimes feel very uneasy about my position. My courage, at times, almost fails me; and I fear that, some fine morning, my reputation may break under me, like an egg-shell!" Of such stuff, however, is your true hero. It is such heroes that men, too, delight to honour, and that they will do so, in spite of opposition, the following amusing fact will testify. The year is 1837, the incident was a consequence of the successful termination of the greatest railway work hitherto accomplished.—Robert Stephenson's London and Birmingham line:—

"An anecdote connected with the 'Dun Cow' dinner must not be omitted. The subscription for the soup-tureen and stand was confined to the engineering officers of the Company—a restriction which excluded several persons who were anxious to subscribe. Mr. Charles Capper, who, having merely supplied a quantity of machinery to the line, could only be regarded as a sub-contractor, in vain endeavoured to force his contribution on the committee, who declined to accept it because, if they set aside 'the line' agreed upon, they should not know where to draw another. At the dinner, however, the enthusiastic sub-contractor was present in all his glory and admiration for Robert Stephenson. 'Anyhow,' he exclaimed to some of the committee, as he entered the room, 'you will allow me to dine with Mr. Stephenson.' As the dinner was public, there was of course no opposition. In the dining-room the testimonial was placed on a buffet for inspection; and as the guests assembled, they surrounded the soup-tureen and criticised it. At length the sub-contractor, with a glow of triumph in his face, exclaimed, 'It is a handsome tureen, but it wants a ladle.' And as the critic spoke, he supplied the deficiency by taking from his pocket a large and very handsome ladle, and putting it into the silver vessel. The ladle formed part of the testimonial, and Robert Stephenson in after life was very proud to tell his friends how he became possessed of his large soup-ladle."

In connexion with the London and Birmingham line, Mr. Jeaffreson notices Prof. Wheatstone and Mr. Cooke, as the joint inventors of

the electric telegraph. "Those who are curious in the history of the telegraph," he remarks, "will find a distinct proposition for a system of telegraphic intercommunication of thought in the *Scots' Magazine* (vol. xv. p. 73) of February, 1753." The reference should be "March"; the letter to which it refers is of interest, for the author of the proposition was, if not the inventor of electric telegraphy, the first man who had gone so far beyond his predecessors in thought as to be entitled to be considered as the prover of the practicability of the system; but we know nothing more of his identity than he has chosen to reveal in the two initials "C.M." The allusions to such application of electrical power are many, and earlier than the one of the middle of last century. Among the multitude of things known to the "cunning man high Sidrophel," in 'Hudibras,' was how to

—fire a mine in China, here,  
With sympathetic gunpowder,

a not unlikely scrap of knowledge for Sidrophel to boast of, as that power was crudely known in 1636 to Schwentin, had not perhaps been beyond the ken of Shakespeare, when he made Puck talk of putting a girdle round about the earth in forty minutes, and it is now not merely flashing thought and commands and instructions up and down Robert Stephenson's line, along which it made its infant essay, but maintaining intercourse with more than half the world.

The history is completed by the scientific and interesting details given by Prof. Pole and the supplementary matter contributed by his colleague. When the period arrived, after the ten years ending in 1850, and "the atmospheric contest, the battle of the gauges, the tubular bridges, and the catastrophe (a collision) at Chester were features of the retrospect," and when he had been, for three years, a Member of Parliament, Robert Stephenson looked for some repose; but there remained to be added to his gigantic works those which have rendered his name illustrious in many a distant land. For the history of all these matters we refer the readers who are not acquainted therewith to these volumes.

How and when Robert Stephenson died, in 1859, after a life of such toil, usefulness and honour as falls to the lot of few men, it is unnecessary for us to relate. The tale is excellently told in these volumes. We will add, that the chief fault to be discerned in this work is the want of some more distinct and more generous mention of the authors' predecessors in "Railway Biography."

#### *The Holy Bible; with Notes and Introductions.*

By Chr. Wordsworth, D.D., Canon of Westminster. *Genesis and Exodus.* (Rivingtons.)

It is impossible not to be struck with the amazing activity and energy of Canon Wordsworth. His labours are incessant; his spirit undaunted. He speaks with great decision on all theological points. His trumpet gives forth no uncertain sound. He looks at the questions which are now agitating the minds of men with fearless eye; and gives forth his *ipse dixit* unmistakably strong. His manly boldness is conspicuous in an age of so much cowardly reticence. But as an interpreter of the Old Testament we entertain doubts of his competence. The specimens before us hardly reach the high standard. Questions of great difficulty and delicacy come before the reader of the first two books of the Bible, requiring peculiar talents for their resolution. These are not evaded by our author.

Canon Wordsworth believes that Moses wrote the Pentateuch as it is; but that Moses was only

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an instrument in the hands of the Holy Spirit, as he wrote. Hence he often speaks of the Holy Spirit as the writer. He also believes that there are no contradictions or inconsistencies one part of the Pentateuch and another. He believes that what the Pentateuch reveals to us of natural science was derived from God himself. He believes that Jonah recited his poem in the whale's belly; that Balaam's ass spoke Hebrew; that all genera then existing on the earth, of animals, insects, &c., were put into the ark; that a universal deluge overwhelmed the earth; that the name Jehovah was known to the patriarchs before Moses, though Exod. vi. 3. says it was not; that light was created before the sun; that God "allows the exercise of His power to be modified by man's acts"; that God literally "wrestled with Jacob"; that *Shiloh* means Messiah; that Christ is the true Jacob; that Christ loves his Rachel, the Church; that the 38th chapter of Genesis respecting the sinful conduct of Judah contains a silent confirmation of its *Mosaic authorship*; in short, he believes in the exact literality and historical accuracy of everything narrated in the text. Hence his belief is most comprehensive, reaching to the very verge of the old maxim "Credo, quia impossibile est." The author takes his stand upon the theory of a verbal, infallible inspiration; in which he is perfectly consistent with himself, and which he does right to maintain as long as he imagines that Moses was only an *amanuensis* to the Holy Ghost. The difficulties in the way of this theory vanish at the talismanic touch of the Canon far more easily than they do with the majority of critics. If his premiss be right, his conclusion necessarily follows. But many will hesitate to accept the premiss.

Again, Dr. Wordsworth finds the substance of the New Testament in the Old. His interpretations convert, in effect, the Old Testament into a Christian book. Hence his Messianic interpretations of passages are frequent and copious. The Trinity, the Incarnation, the sufferings and death of Christ, are intimated, more or less clearly, in the old Jewish books. This view makes the Hebrew Bible non-Jewish.

Our author allegorizes and spiritualizes most largely. One would suppose, occasionally, that in reading the notes of the volume he is reading old Keach on the Metaphors or Taylor on the Types. A profound meaning, a mysterious sense, a spiritual mystery, lurk in the greater part of the historical narratives which the Holy Spirit has written, according to Canon Wordsworth. "The touching on the thigh of Jacob," says he, "had its spiritual meaning." In his interpretations he often follows the principal fathers of the Church—Justin Martyr, Irenæus, Origen, &c. Passages from them are frequently cited and approved, especially allegorizing ones. He professes to have availed himself also of the writings of Hooker, Andrewes, Pearson, Sanderson, Bull and Waterland. Of critical writers he uses most the assistance of Hengstenberg, Hävernick, Keil, Delitzsch, Kalisch, Alex. McCaul, and the Bible Dictionaries of Winer and Dr. W. Smith. The bias of the author is apparent from the range and nature of his authorities.

As to the spirit exemplified in this commentary, it is somewhat harsh and hard. It lacks charity and breathes dogmatism. Thus: "Does the use of two different names for the Supreme Being in the first and second chapters of Genesis indicate a difference of authorship? No." After which he speaks of "a poor and shallow criticism which loses sight of these divine truths"—i. e. of the fancies of the commentator himself. Heretics, especially German ones, seem

to be our author's great aversion; and the class of heretics is numerous in his eyes; for all who cannot stretch themselves up to the height of his faith or credulity, who cannot open their mouths wide enough to swallow his fanciful dogmas, are dangerous men.

The commentary must be called a failure. The author does not possess the knowledge of Hebrew necessary for his task. He does not confine himself to the simple seeking of the one meaning intended by the original writers. He multiplies miracles and creates mysteries. Inconsistencies he will not admit. He brings up refuted statements, and makes them serve again under his new generalship. A dogmatist is seldom careful about falling into mistakes; and therefore mistakes do occur. Thus he states "that many modern Jews interpret Shiloh as equivalent to the Messiah. They render the words thus: 'the staff shall not depart from Judah for ever; for Shiloh cometh.' So *De Sola, Lindenthal and Raphall*." But the version of these three Jews is, "until he cometh to Shiloh"; and though they say in a note that "they are strongly biased" in favour of the opinion that Shiloh is Messiah, they admit that *most modern Jewish authorities* take Shiloh as the name of a city.

A few quotations from the work will illustrate our remarks:—

"Holy Scripture being the Word of Him to Whom all things are present, and Who understands all the secrets of Nature, and all the mysteries of the invisible world, and of the kingdom of glory, and the inmost recesses of the human heart, and the future succession of ages, and Who there speaks to the thoughts of men, and to the consciences of succeeding generations, and Who has a foresight of all that will happen even to the end, and Who orders His speech accordingly, and Who has given His own Son to take our nature, in order to restore us to Himself, and Who has written the Holy Scriptures to be as it were a divine commentary on the Incarnation of Christ and all its consequent blessings to us in time and eternity, so that the Written Word is both a prophecy and a history of the incarnate Word; and Who provides in Holy Scripture holy nourishment and discipline for the Faith, and Hope, and Love of His Church, and anticipates all her needs, and supplies instruction, guidance, and comfort suited to all her trials; and Who fits and adjusts every thing in exquisite symmetry and proportion throughout the whole Volume of His Word, and has woven it together into a beautiful tissue, variegated, indeed, as with many colours of needlework, but woven into one, like the coat without seam, from top to bottom, of the Eternal Word Incarnate, Jesus Christ; assuredly it is the duty of the Expositor of Scripture to endeavour to conform himself to this gracious design, and interpret the Word of God with an eye steadily fixed on the attributes and perfections and purposes of Him Who wrote it; and particularly to interpret the Old Testament with an ear attentively inclined to receive every note and comment that may fall from the lips of Him Who is the sum and substance of that Sacred Volume, and Who came into the world to bear witness to the Truth."

Here it is distinctly propounded that God himself wrote Holy Scripture. Yet in another place the writer says, that "inspiration does not supersede human reason and human labour, but presupposes the use of both."

"Moses calls himself 'great,' and he calls himself the 'weakest of all men upon the face of the earth' (Numb. xii. 3). Such expressions as these are not marks of forgery (as some have alleged), but are rather evidences of *genuineness*."—"Moses does not magnify himself but his office." The text says the reverse. "The man Moses was very great in the land of Egypt" (Exod. xi. 3). As far as we know, no one has alleged the expressions in question as marks of forgery. It has been thought that

Moses would hardly praise himself in this fashion. We cannot see how Canon Wordsworth can affirm consistently that Moses here magnifies his office when God wrote the words, by his theory.—"Moses was permitted to see the back parts (of Jehovah). What are these? Are they not the humiliations of the Godhead in Christ, His afflictions and sufferings? (S. Ambrose in Ps. 43)." The "humiliations" of the Godhead is a strange expression. But the Canon who uses it is a champion of orthodoxy, and we must not complain.

"The skins of the kids of the goats on Esau's hands, may have been figurative of the 'likeness of sinful flesh' in which Christ appeared."

"On the whole, then, we may arrive at this conclusion: Jacob, wrestling with the Angel foreshadowed the Man of Sorrows in his Agony; and He with whom he wrestled was the Eternal Word, the Son of God. Here is a mystery; but it receives divine light from the true faith. It is illuminated by the doctrine of the Incarnation of the everlasting Son of God, and by the history of the Agony of the Man Jesus Christ. There was a wrestling; a wrestling in prayer; a wrestling of the Manhood with the Godhead in Christ; a wrestling of the two Natures in Christ. There was a struggle of God and Man in the Agony; a wrestling of the two Wills in Christ. The human Will in Christ wrestled with the divine Will in Him; it prevailed by yielding to the Divine Will when He said, 'Not My Will but Thine be done.' The Agony was His Jabbok. He wrestled and conquered by suffering. If He had not suffered, he would not have triumphed. By dying He became the Prince of Life; see on Matt. xxvii. 38, 39, and Hooker, v. xlviii. 9—11."

"The injunctions respecting the implements of the candlesticks have a spiritual meaning (Exod. 27, 21)."

"The Holy Spirit has declared to mothers the duty and blessedness of nursing their own offspring (Genesis xxi. 7)."

"Circumcision was a prophecy that the Son of God would take human flesh."

Should any of our readers be curious to know more of the system of interpretation adopted by this commentator, he must go to the pages of the volume itself. We can only say that all the rules of interpretation which the ablest scholars rely upon as sound and rational, are set at defiance. The best critics—those who have thrown most light on the Pentateuch,—from Vater downwards, have all written in vain, as far as Dr. Wordsworth is concerned. He will not hear them because they are on the road to ruin, or already in perdition. He ignores them and their labours. They have not been studied by him. Hengstenberg and such like are his stay. If he be a proper commentator on the Old Testament, the greatest Hebrew scholars are all in darkness; and the chief business of their lives should be to sit at the feet of this modern Calovius. The book is adverse to the genuine spirit of the Old Testament.

*Calendar of State Papers and Manuscripts, relating to English Affairs, existing in the Archives and Collections of Venice, and in other Libraries of Northern Italy.* Vol. I. 1202—1509. Edited by Rawdon Brown. (Longman & Co.)

Mr. Bergenroth's Calendar of the papers relating to English story and English persons now preserved at Simancas, whet the appetite for further food from foreign stores. Rich as are many of our own presses in untold treasures of fact, the archives of other lands must not be overlooked. Much of our national life is there recorded; the story is told from a new point of sight, and often enough from materials not very familiar to our minds. Our own State Papers were composed by Englishmen; they

were read by many persons, the most secret of them by several; they were debated in councils, whispered in taverns; and so, in a certain sense, they became public property. Gossips talked of them in Paul's Walk; wits laughed over them at Tarleton's; news-writers put them into their country letters; and so, at tenth hand, and subject to a thousand errors, they entered into the body of our written history. It was very different with the foreign papers. They were secret. They were written by aliens. They were meant for neutral, perhaps unfriendly eyes. Except on rare occasions, when a post-boy was waylaid and robbed, or a minister's secretaries were bribed and bought, they were never seen by an Englishman. Once laid up in the state archives, they were guarded with a jealousy unknown to us. Locks, bolts and bars imprisoned the secrets of state, if secrets there were. In our own country, the old papers were too often treated as mere toys and curiosities. Secretaries carried home the most important despatches, sometimes putting them to domestic use, as Mrs. Peppys made a bed-quilt of the Union Jack. Ladies with a taste for collecting autographs were allowed to cut off the signatures of kings and admirals. But no such waste was allowed in the archives of Venice and of Spain. Thieves might steal the papers, when a Digby, in Madrid, made the risk of punishment worth their while. Fires might ravage the archives, like those which so lessened the bulk of Venetian papers in the sixteenth century. Enemies might carry off or destroy these public collections, as the French did, both in Spain and Venice, during the first Napoleonic war. But the waste from neglect was very slight indeed; and the treasures heaped up in these collections may still be considered as virgin gold.

Mr. Rawdon Brown, known to our readers as the compiler of an excellent book, 'Four Years at the Court of Henry VIII.,' illustrated from the Venetian archives, was pointed out to Sir John Romilly (by the merits of his book, we believe, in the first instance) as a proper person to undertake the task of exploring the great mass of Venetian State Papers for such letters and documents as throw a light on English history. Happier choice could not have been made. Mr. Brown brings to the accomplishment of his task the true instinct of an antiquary; a habit of looking for gleams of light, and a knack of seeing such gleams where many persons would be hopelessly blind. We may illustrate this assertion by an example from his Calendar.

The very first entry is that of a short note in Latin, date Oct. 6, 1202, signed by Baldwin, Count of Flanders, of fighting memory, agreeing to pay Marchisino Soranzo and other Venetians, 121 ounces in marks sterling, at so many soldi and denarii for each silver mark. Nothing here, cries the unlearned reader, about either England or Englishmen. What have we to do with Soranzo's loan and Baldwin's debt? True; nothing at all. But the words employed in this commonplace paper have an interest for us all, the greater that the document is commonplace. The word "sterling" is one of our historical puzzles. What is it? Whence comes it? Some people (Ruding, to wit) supposed it to have been applied to no other money than English. Bacon and Shakspeare use the word in this sense only:—as equivalent to good English money, English money which had passed the test. We now see from Baldwin's note how early the word "sterling" was applied to Flemish money as well as English. It is thought by some that the word may be derived, not from the base Latin form of *sterlingum*, but from *Easterling*; the *Easterlings* being Dutch

traders, whose coins were uncommonly pure and of good weight. Our Saxon ancestors were honest coiners; mixing only eighteen penny-weights of alloy in the pound troy of silver, and this good habit they had probably copied from their friends the Dutch. Ruding, a leading author on the history of money, says the word was everywhere employed on the Continent only to describe English silver coin. We now see that in this large assertion Ruding is wrong. It is not the less certain that in the days of James the First, the word was commonly used in this narrower sense by English writers of the first rank. Bacon and Shakspeare employ the word for this purpose; with them sterling is good money, sterling is true pay; but specifically good English money and true English pay. How it came to be so employed we may easily guess. Two other monies were then coming into use, almost into circulation, in London; monies of indifferent purity and of uncertain weight. These were Spanish dollars and Scots pounds. The first were articles of trade; as the India merchants could pass no other pieces beyond Egypt and the Red Sea than the Spanish dollar, the Malabar and Coromandel trades knowing no other western coin. The Scotch pound may have come in the pockets of those who preceded and followed James from Edinburgh; at all events it was known, and not liked, at the tavern bar and the shop counter. It was a very different thing from the real pound, the English pound; and it would be likely enough in these circumstances that the word "sterling," which had long described pure money of true weight, should be used to describe that coin, and that only, which was pure and of true weight.

Anyhow, the entry of Count Baldwin's promise to pay the silver ounces in marks sterling is of considerable interest to an English reader; for it clears an obscure bit of our history, and illustrates passages in our best writers. There can be no doubt that in calendaring such a paper, Mr. Brown exercised a sage discretion.

From these Calendars a great many facts will be added to the histories of countries and to the lives of eminent men, foreign as well as English. Let us take an example of each. The first shall be some new facts in the lives of the Columbus family.

It was vaguely known, as the reader may see on turning to Irving's memoir, that in his early years Columbus led a life of wild adventure on the sea. He was called a pirate, and in some respects, perhaps, he was one. But the better view is to consider him as a nautical Free Lance—a soldier of fortune—serving any one for pay; a counterpart on the water to our own countryman, Sir John Hawkwood, on the land. This part of his history is exceedingly obscure; so obscure that even his copious American biographer has given to it an expansion of only a few lines. That he served in various enterprises under a piratical kinsman of the same name is inferred rather than clearly established by documents. For example, he is supposed to have made the descent on Naples, under John of Anjou, in 1459; and it was about that period (being then twenty-four years of age), that he was sent to cut out the galley *Fernandina* from the harbour of Tunis. Ten years later we have news of the Pirate Columbus, as the daring Genoese sailor is always styled by his Venetian rivals; he is reported as lying in wait, with eight ships and bellingiers, in the Flemish waters, for the rich argosies of Venice. Order is taken by the Doge, and nothing comes of this piratical lying in wait. But a little later on, the pirate lay in wait to more purpose; for he attacked the Venetian galleys off Cape St. Vincent, and, after a desperate encounter, cap-

tured the fleet, and carried the vessels and cargoes into Lisbon. The prize was a magnificent haul, including 200 bales of spice, 150 butts of malmsey, 30 bags of cotton, 40 casks of currants, of which we have an inventory, and many other treasures, to the full value, it was said, of 200,000 ducats. Irving doubts whether his hero was on board the pirate fleet; but there is now no doubt on the subject. Mr. Brown finds his name in the lists.

This event took place in 1485. Irving is right in saying that the pirate fleet did not bring Columbus for the first time to Portugal after this daring action; but the real facts, as now made known, are less tractable to a biographer than the previous vague surmises. Columbus came to Lisbon in 1470, and he was an old resident; he was a married man; he was a father; he was fifty years of age when he joined the marauding expedition of his kinsman. Writers have usually treated this affair of the Venetian galley as a romantic, undated affair, not as a serious fact, entering into the materials of Columbus's actual life. It was known that he quitted Lisbon in secret and in great poverty; it was known that, for some reason, he dared not return, and that it was necessary for King Juan to insure him, should he visit Lisbon, against any process, either civil or criminal, then pending in the courts. When he is next heard of with any certainty he is living with the Dukes of Medina Sidonia and Medina Celi in the south of Spain, on his way to Isabella's Court at Cordova. Is it not likely that the piratical expedition put him into funds, and also got him into trouble with the law courts? The Doge made very sharp requisitions in France, Portugal and Spain, and a good deal of the stolen property was recovered, though very far from the whole. Here, at any rate, are new facts, which must, in future, enter into the story of the Great Discoverer's life.

Our second example of the value of these Venetian papers in illustrating personal history is that of Sir John Hawkwood. Every one who has seen the Duomo in Florence will remember the splendid figure on horseback, painted in fresco by Uccelli, on one side door, at the west end of the cathedral. He is there called Giovanni Aguto, and this monument was painted by an order of the Republic. An English reader might have found some difficulty in identifying the name of the great Italian Condottiere with any word that sounded like one borne by a countryman of his own, if Villani had not explained that Aguto or Acutus meant, in its English form, Falcone del Bosco. We knew that Hawkwood was an Essex man by birth, a tailor in London by profession, who changed his needle for a spear, and was knighted by Edward the Third for his valour in the French wars. Under that able prince, Hawkwood became a perfect soldier—subtle, silent, full of stratagem and resources. Afterwards, he went to Italy as a Captain of Free Lances, and established himself in that country at the head of an English band of adventurers; offering his service to the petty princes and republics, first to Montferrat, afterwards to Pisa, the Popes, and particularly to the gentry of Florence. He was certainly a man of genius, a master of the art of war, as war was practised in his time. Hallam speaks of him as a sort of undeveloped Turenne or Wellington. Italian writers refer to him with praise, and the historians of modern times, who rarely find a good word to bestow upon the Condottieri from whom their country suffered so many evils during the Middle Ages, speak of his services with respect. He was certainly one of the most worthy and one of the most distinguished of the mercenaries. Still, very little is known of this magnificent

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Free Lance; and the new facts now to be gleaned from the Venetian archives are very welcome.

Hawkwood passed into Italy in 1361, and his first achievement sent his name ringing along the coast from Genoa to Naples. This feat was the seizure of the Count of Savoy. For fifteen years, he served various paymasters, when Gregory the Eleventh bestowed upon him the castles of Cotignola and Bagna Cavallo, near Faenza, being, Mr. Brown tells us, the first instance of an Italian fief granted to an alien. He kept these fiefs only four or five years, yet his name was long remembered in the district of Faenza, and the Strada Aguto is said to have been a road constructed by him for military purposes. The road is still there and is still called by his name. In 1378 the Venetians offered to employ him and his troops against Padua; but he declined on the ground that the Lord of Padua was his friend; a refusal which shows that Hawkwood was something far better than a mere mercenary. He married the Lady Donna Visconti, a natural daughter of Bernabo. Any paper that brings us nearer to this remarkable soldier is welcome, and we transcribe the following notes of letters written by Hawkwood to Ludovico de Gonzaga, Prince of Mantua, illustrative of the turbulent life of the Free Lance:—

"This day a dark bay horse has been stolen from a certain corporal of the company, by name Cipolletta. Requests that, if found, it may be returned for his sake, and according to the statement of the bearer and to what he knows on the subject.

"Villafraanca, June 6, 1379."

This London tailor seems to write to this proud Gonzaga very much as to an equal. The next note, a few days later in date, suggests in the forces which it enumerates as being at Hawkwood's disposal, some reasons for his use of this high tone:—

"Recommends the Englishman, Nicholas Tanfield, who has to go into the Mantuan territory on business, and especially about a prisoner—kept by him in Hawkwood's town of Gazolo (in tra nra Gazoli), but now in the Mantuan territory—who has escaped from the hands of Hawkwood's official, Aetolfo. Requests that he may be given up or his ransom paid, and will consider anything done for Tanfield in this matter as a favour conferred upon himself. Has come to reside at Bagnacavallo; has 300 spears without pay in the territory of Faenza. Count Lucio remains in the March (of Ancona) with 500 spears, and Hawkwood has placed the rest of his troops in the pay of Tuscany, namely, 600 German spears and 500 English. There are no other news in those parts, but should anything occur, he will take care to notify it to his lordship.

"Bagnacavallo, July 3, 1379."

Again, we have hints of the wild devilry on which his partisans were constantly employed:

"This morning 100 spears of the brigade brought by him from the March (of Ancona) entered the service of the community of Bologna; and the remainder—some 250 and upwards, including spears and archers, under the command of the constable, William Gold, whom for a stipulated sum they were to serve during the whole of the present month—have gone towards Forlì and those parts to back certain barons of the Romagna, whose names are a secret, though they are expected to attack Guido (di Polenta) of Ravenna and Astorre Manfredi. Adds that he himself is remaining at Bagnacavallo with 50 or 60 spears. There are no other news.

"Bagnacavallo, July 7, 1379."

Hawkwood being absent in the north of Italy, the English and German spears of which he speaks to Gonzaga, fell into quarrels, as mercenaries do. Having arms in their hands they assailed each other, and the fields of Palestrina were wet with foreign blood; but the William Gold already named, a man new to history,

was on the spot, and having caught the bold spirit of his master he rushed among the combatants and brought them to a sense of their common danger if not to a sense of their common shame.

This William Gold was only a few degrees less remarkable than his chief. His father, William Gold, had apparently been a Free Lance, fighting for pay, and had probably served in the Venetian armies. William went to Chioggia, where he distinguished himself so greatly as to be enrolled by the Doge Contarini in the list of citizens of the republic. A grant of money was also made to him:—

"Grant by Doge Andrea Contarini to the valiant man the Englishman William Gold, constable, &c. —Setting forth the valiant service done by him at the siege of Chioggia, for which, observing the fitting forms of the Venetian magistracies, the Doge decrees him an annual pension for life of 500 ducats of good gold; and, relying on his probity, stipulates that, if the State require it, he is to repair to Venice from any place soever in which he may be, such terms and stipend as fitting and fair being conceded him: in testimony of which this patent is made out and furnished with the Doge's leaden seal."

One of Hawkwood's followers, and seemingly one of the most honest in his band, is Colin Campbell; of whom, however, we hear very little. It may be inferred from the fact of Hawkwood speaking of his son-in-law Sir William Coggeshall, that he had been married before meeting with the Lady Visconti; but of his first wife nothing is now known. Fuller speaks of a fine cenotaph having existed in the church of his native village of Sible Hedingham, "arched over, and in allusion to his name, rebussed with hawks flying into a wood." This tomb would perhaps have given some details of the man's early life, but unhappily it had disappeared two hundred years ago.

Besides making his calendar of the papers, Mr. Brown has given a preface and tables, covering a hundred and fifty pages of close type, full of original information. He describes the Venetian archives as they are; indicates the chief points of interest in the papers; and presents lists of Venetian consuls in London, of the captains of Flanders galleys, of goods conveyed in those galleys, of English and Scotch agents in Venice, and a chronological table of Sanuto's diaries. Prefixed to the volume is a chart of the English channel and adjacent seas, executed in 1436, by Andrea Bianco; a very curious and important drawing, by means of which more than one antiquarian problem may be solved.

Altogether, Mr. Brown's volume is a credit to the noble series of which it forms a part.

*Cookery for English Households.* By a French Lady. (Macmillan & Co.)

*The English and Australian Cookery-Book.* By an Australian Aristologist. (Low & Co.)

THESE two cookery-books are types of the difference which arises in the treatment of the same objects here and at the antipodes. The French lady, dainty, dignified and sedate, keeps her readers at a respectful distance, and allows of no personal acquaintance during her progress through the kitchen and larder; she is perfectly affable and polite; but she utters her recipes only with a little grave counsel to adopt the French fashion of pots and pans, and charcoal stoves of glazed tiles, instead of the open fireplace. The work is adorned with diagrams of nice little contrivances for delicate cookery; amongst other things, of a gridiron on an improved principle, which, we fear, would drive a common cook into a state of mutiny. It is clearly a cookery-book intended for a new

and improved generation. Cooks are singularly impracticable, except in the matter of wages; they are not amenable to instruction; they despise the boiling of potatoes, the cooking of vegetables; and as for melted butter, if we may judge from what we generally receive, the secret of making it is lost. The general run of cooks in middle-class life have no respect for their calling; they would as soon do ill as do well; and they do not want to learn better. The good domestic plain cook is extinct, and cooks have deteriorated along with the present race of maid-servants. The class of respectable tradesmen's and farmers' daughters who were formerly trained to service now consider such a mode of living beneath them; they aspire to be governesses, ladies'-maids, milliners. The domestic servants in middle-class families are recruited from a lower grade; they have all of them, even the maids-of-all-work, curious notions of what they will do, and what they will not do; and the code of etiquette amongst them is as minute as the delicate distinctions of the Court of Louis the Fourteenth.

Many give notice when they "cannot give satisfaction"; they resent any attempt on the part of the mistress to teach them, as though she was trying to get more for her wages than she had any right to expect. It makes one sigh to read this cookery-book by a French lady, knowing so well how unattainable are the delicate dishes at the hands of our slap-dash cooks, with heavy hands and impatient tempers, who "cannot be troubled to be so particular." Cooking requires many virtues that are not to be had for "wages": a delicate perception, a gentle hand, a patient exactness. There must have been training and teaching of higher qualities than the mere knowledge of the ingredients of dishes.

The French Lady seems to be of this opinion; for there is a Preface which conveys the following delicate counsel:—"Ladies (says she) do not like to cook, thinking it might spoil the beauty of their hands; if they would take the precaution not to touch peeled vegetables nor the handle of a pan without gloves, there would not be any difference between their hands and those of the idlest ladies of their acquaintance. The gloves should be thick, so as to prevent the heat of the handle from browning and thickening the skin of the fingers; if by accident this should happen, the use of pumice-stone and lemon would leave the skin as delicate and white, and the nails as transparent, as ever." Whilst, by the use of the charcoal stove, she points out that a lady may "stand in front and remove the pans, even in full dress, without fear of spoiling her sleeves and dress, and may go out of the kitchen into the drawing-room without looking redder than if she had been in any other place." After all this encouragement, she proceeds "to impress upon the lady her duty to look sharply after the cook to prevent the use of dangerous seasoning. She alone knows what suits the constitution of her husband and children, and on her knowledge of cookery the health of many is dependent." We hope this indicates a move towards the diffusion of the practical knowledge of cookery amongst the women of the middle-class families.

If parents of small means would train up one of the daughters to undertake the cooking of the family, another to do the housework, instead of keeping an overworked, incompetent maid-of-all-work, it would be far better for the girls themselves, and for the comfort of the family, than to let them go out into the world as second and third rate governesses or music-teachers. We have seen the comfort of a house in which the daughters had been trained to do



all the work of the family. The young ladies were as refined, and their hands as nicely kept, as if they had done nothing but the desultory uselessness which seems to preside over female employments. The more refined and lady-like a woman is, the neater and the quicker she transacts any household work she undertakes. In colonial life, where there is a general dearth of servants, and both ladies and gentlemen turn their hands to any work that may be needful, without any thought of indignity or degradation, their best and most helpful faculties are developed, without any loss to their love of self-improvement, or to their intrinsic refinement.

'The English and Australian Cookery Book,' by an Australian Aristologist, is in contrast with the book of the French lady. The colonist is jovial, gossiping, confidential with the reader, telling him his opinion on the men and politics of Australia, and on the conduct of the Imperial Government towards the Australian hero, Mr. Wentworth,—giving "a niche in the temple of Fame" to a colonial orator for an inauguration speech, with remarks on the subject of the colonies in general, enlivened by quotations, in prose and verse, even passages of statistics from Blue Books, all given with a spirit and gaiety which makes the introductory preface very amusing, showing an exuberance of energy which rejoices in extra labour. The dedication is of an eloquence evincing either that the gods have made him poetical, or else—the suspicion is base, but we cannot help it—that it may be the eloquence of cupboard love! Here it is: "To his fair countrywomen of the 'Beautiful Land,' the 'blue-eyed daughters with the flaxen hair,' the ladies 'of the sunny south,' this book of the cookery of the day is respectfully inscribed, by their faithful servant, the author!" If that dedication would not insure for the author an unlimited welcome to dinners for every day in the year, with his own best receipts reduced to practice, the "fair countrywomen of the beautiful land" must have hearts as hard as Albert Rock. Having thus offered up a propitiatory invocation to the rulers of culinary destinies, the author proceeds to business. The characteristics of the French lady's receipts and those of the Australian are as opposite as their style. There is an air of plenty, of good cheer, of honest appetite and hearty enjoyment in the Australian book; a lady-like elegance and delicacy,—suggestive of refined manners, elegant thrift, moderated appetite, and social restraint,—pervade the lady's book. She lays it down as an axiom "that the small quantity of mustard, ginger, and garlic, now used in French cookery, is a sign of progress in the delicacy of taste." The savour and spirit of the Australian gravies and soups refer to a more primitive and uncultured state of appetite, where the general result, and not the shades of distinction, is the object. The poetical Australian intersperses his receipts with appropriate quotations, historical anecdotes, and snatches of verse, with a dash of criticism to make them piquant. It is an amusing book, and the receipts will find favour both with housewives and their husbands.

We subjoin a few receipts from both our authors, and the impartial reader may take his choice. Here is a dainty receipt, given by the French lady, for cooking,—we can scarcely find in our pen to write it, but there it stands in print,—"*Tourterelles*," turtle-doves! They are to be roasted, she says, "with a thin slice of fat bacon upon the breast, covered over with a vine-leaf"; no doubt they are very delicate eating, for those who have no scruples of sentiment; we all of us are quite ready to eat larks, those "heralds of the morn," why then should turtle-doves be sacred?

The Australian chapter of game includes *plats* unknown in England. Kangaroo is to the Australian what venison is to us. Here is the author's own receipt for "Kangaroo steamer":—"Cut the meat in pieces a quarter of an inch square; put it into a pan with a well-covered lid, with a spoonful of milk, an onion shredded into small pieces, with pepper and salt to taste. When it has been on the fire a short time, add about a tenth in quantity of salt pork cut in little bits like the kangaroo, with a spoonful of ketchup. Serve hot with jelly." Mr. Melville declares that of all dishes brought to table nothing equals this. But kangaroos being unobtainable, we will give a receipt for dressing potatoes:—"A favourite *plat* of ours is potatoes cut green, and fried in fat until done." If potatoes are watery in boiling, a dessert spoonful of lime in the water will make them mealy. In the articles of puddings and pastry, the Australian keeps to the old-fashioned substantial dishes, which have been eaten with delight at holiday times by schoolboys and children of a larger growth. The French lady treats this branch of her subject as if she had come fresh from Fairyland; her *petits choux aux confitures*, her cakes and creams, are dainties which might be set before a captive princess in an enchanted castle. We have no doubt that the fair White Cat gave something similar to the beloved Prince. The gravies, condiments, "dredgings and basting" of the Australian are more emphatic and spirited than those of the French lady, and more intelligible to English palates. In the chapters devoted to fish the Australian mentions several new kinds peculiar to that land; some of them, from his account, are so supreme that an English alderman if enterprising might be tempted to make a voyage for the sake of eating them in perfection. When it comes to the chapter of *drinking*, the Australian titles become imaginative, suggestive of hot days, dry deserts, dusty work, as a background to call up their fascinations and qualities—"Drink Superb," "Common Nectar," "Drink Divine," "Apricot Drink," "Wine Cups," "Hydromel," interspersed with more homely-sounding liquors ominous of all that is contrary to the laws of teetotalism,—"*Crambambull*," "*Develled Ale*," "*Jingle*," and the most formidable of all—seldom drunk we would hope—called "*Blow my Skull*," the invention of an eccentric Governor in the early days of the colony, who rejoiced in a stronger head than most of his neighbours; he was accustomed from time to time to display his powers and to hold a drinking tournament, to which he challenged all comers. A wattle was improvised a few miles from the capital, temporary chairs and a strong table being the furniture. The Governor took the seat of honour, having in front a barbecued pig, and on his right hand a cask of "blow my skull"; "a roomy pannikin" was the vessel of honour which the stranger was called upon to empty, the Governor calling sternly "No heeltaps." One assault on the pannikin threw the unfortunate stranger under the table; whilst the Governor serenely swallowed several measures, and rode home as sober as a judge. The receipt for this formidable drink was two pints of boiling water, lime-juice and lump sugar, one pint of ale, one pint of rum, and half a pint of brandy! By way of sober comparison we will give the French lady's receipt for a "*Boisson Chaude*": "break five almonds in their shells, and put them in a gill of new milk; add a small piece of vanilla and some sugar: boil the two together, and serve hot, in small glasses, at an evening party." The Australian gives an interesting chapter upon 'Hebrew Reflection'; it contains many curious and valuable receipts.

We commend the French Lady and the "Australian Aristologist" to the attention of our readers; each must choose for himself under which it will please him to serve.

*A History of the Sepoy War in India, 1857-1858.* By John William Kaye. Vol. I. (Allen & Co.)

IN the history of our colonial empire no event has ever occurred of so much interest and importance as that which has been called the Great Indian Mutiny. It was so vast and threatening that it caused most Orientals and many Englishmen to think that our rule in India was about to end; while it was a common opinion on the Continent that another Gibbon would shortly be required to write the History of the Decline and Fall of an empire not less splendid than that of Rome. It was so sudden in its nature, so horrible in its circumstances, that for a moment the public mind of one of the calmest and most sedate races in the world was paralyzed by the intelligence. The stupor only lasted for an instant, and the reaction was terrible. All at once a brave and merciful race of men was so changed that throughout the land a howl of rage was uttered which resembled the fury of wild beasts. How this great rebellion came to pass is what Mr. Kaye purposes to tell us in the book which is the subject of this review, while a second and third volume will at some future time tell how a few scattered bands of Englishmen stemmed the flood which threatened to sweep them from the earth, and how when reinforced the fire of their martial rage dried up that flood, as a tropical sun turns into a parched plain that which but a few hours before was inches deep in water.

It is a difficult thing to pronounce upon the best time for writing an account of events which have deeply excited the popular mind. If written too soon there is danger that what is gained in accuracy of facts may be lost in the distortions of passion; while if written after many years greater calmness and impartiality may be secured, but the interest both of the writer and reader is diminished, and the difficulty of procuring manuscript correspondence and of correcting written by oral evidence becomes every day greater. Mr. Kaye has, we think, been happy in the moment he has chosen and the course he has adopted. He began to collect materials soon after the re-establishment of tranquillity, and therefore it is probable he has lost but few of them through time; while the calmer view we are now able to take of the events described promises well for the acceptance of truth palatable or unpalatable.

If we had not annexed Oudh, probably the rebellion would not have taken place when it did; and if we had not annexed the Punjab, we should most likely have been compelled to reconquer the whole of India. The actual base of our operations before Delhi was not Calcutta, but the Punjab; and it was from that country that a noble array of warriors, so lately our bitter foes, poured forth, eager to fulfil a prophecy, and in company with fair-haired strangers avenge the death of their Gooroo at Delhi some century and a half previous. The Punjab was to India what the citadel is to a fortress, and the armed force at the disposal of John Lawrence was what the reserve is to a shattered army. The advantages of position and the passions of the inhabitants were skillfully wielded, and to John Lawrence and his lieutenants may the safety of India be, under heaven, ascribed. Mr. Kaye very properly opens his book with a narrative of the events which terminated so auspiciously, and devotes

almost a whole chapter to the history of the Punjab and the treatment it met with at the hands of Government from 1846 to 1857. Necessary as an introduction, and in itself most interesting, it would be beside our purpose to offer any criticism here on the historical portion of the chapter; but we may be permitted to say a few words on the political element. It has been objected by some enemies of Lord Dalhousie that, by denuding the rest of India of English troops for the purpose of garrisoning his pet province, he prepared the way for the transient successes of the rebels in '57. The author, and we think on sound military grounds, thinks otherwise. In war a concentrated army of twenty thousand is better than one of thirty which is scattered.—“An immense military force was maintained in the Punjab. It was a happy circumstance that as the Indus had now become our boundary and the country of the Sikhs our frontier province, it was necessary for purposes of external defence, after the apparent settling down of our newly-acquired territory, still to keep our regular troops, European and native, at a strength more than sufficient to render utterly harmless all the turbulent elements of Panjabee society. Had the British army been withdrawn from the Punjab, as at a later period it was from Oudh, it is hard to say what might not have resulted from our confidence and incaution.” The inhabitants of the conquered country were treated by the Lawrences with equal skill and humanity. All weapons were required to be surrendered to Government; but, to divert the warlike energies of the turbulent Sikh soldiery, they were formed into irregular regiments for service on the frontiers against their old enemies the Afghans and Hill tribes. In other acquisitions it had been the policy to press hard on the aristocracy. The Lawrences acted more humanely, more wisely. Not judging their offences and characters by the unfair test of an English standard, they “dealt gently with their offences . . . and laid a lighter hand upon their tenures than higher authority was altogether willing to sanction.” The consequence was the loyalty, afterwards proved in no mean trial, of a class powerful for good or ill, and the general popularity of the administration. “Rough and ready” was one motto of the Punjab governors, and free means of access between the rulers and the ruled. Thus grievances were speedily ascertained and promptly remedied, the disposition of the people known, and the danger of smothered dissatisfaction avoided, and at the same time immense personal popularity gained for the British officers. One anecdote, which has escaped Mr. Kaye, may be cited in proof of the existence of this feeling. The late General Nicholson at one time administered the Huzara district, and from his personal character obtained such a sway over the minds of the inhabitants that a sect arose which existed a few years ago, and, for aught we know, still exists, which worshipped him as a prophet. In their barbarous jargon they termed themselves Nicholseyn Faqers, and their principal characteristic was the wearing a European hat.

Having touched on what proved to be our sheet-anchor in time of need, we follow our author as he enumerates and discusses the various causes which brought us into so sore a strait. Though entitling his book ‘A History of the Sepoy War,’ he is too philosophical and observant to treat the great convulsion of 1857 as a mere military mutiny. In active opposition to our power, the fighting men of the country naturally took the lead, but they were merely the expression of the popular will, and were vigorously supported by the other classes.

Nothing had tended so much to render our rule unpopular as Lord Dalhousie’s annexation system. The subject has been, but a few months ago, ably discussed by Major Bell, in his ‘Letters from India,’ in which he sets forth, with unanswerable logic, the great wrong which defaced the mighty proconsul’s reign. Mr. Kaye has followed in the same track, but with a little more tenderness towards the dead lion.

The next question was that of adoption. Lord Dalhousie, from a desire of patriotic aggrandizement, and of extending the civilizing influences of British rule, inaugurated what was termed the right of Lapse, namely, the right of the Lords paramount to absorb every state, the ruler of which should die without heirs of his body. This interference with the unwritten laws of native succession found many supporters among our politicians, but was looked on by the natives as confiscation, and, in reality, was nothing less. When, one after the other, the actual sovereignties of Sattara, and Nagpore, and Jhansi, and the titular sovereignties of the Carnatic and Tanjore were declared lapsed by the Governor General on account of the failure of heirs of the body, a great fear fell on every prince and chief throughout Hindostan. No one felt safe, every one thought that what had befallen his neighbour might any day happen to himself. Not less mischievous, though less notorious, was the refusal of the Indian Government, after the death of the Peishwah, to continue to his adopted son the title and pension which had been guaranteed, by treaty, to the ex-sovereign, for the support of himself, his family, and dependents, in consideration of which the revenues and actual sovereignties were ceded to the British. The ex-Peishwah had repaid the generous treatment he had received after his defeat by his own loyalty, the orderly conduct of his retainers, and by twice coming forward to the assistance of the Government when in difficulty. On one occasion he had lent the Company 50,000*l.*; on another, he had offered to raise and maintain 1,000 foot and the like number of horse. In 1851 he died, leaving behind him 300,000*l.* to his adopted son, Doondoo Punt, to whom also he bequeathed his titular dignity and his claims. As regarded the two latter legacies, Lord Dalhousie refused to recognize the adoption, “but with some small alteration of the harshness of the sentence, for the Jagheer, or rent-free estate of Bithoor, was to be continued to the Nana Sahib, but without the exclusive jurisdiction which had been enjoyed by the ex-Peishwah.” The decision was based upon the principle established by Lord Dalhousie, that the European law of succession was to be substituted for the ancient and hitherto unquestioned right of adoption. A further reason was, however, unworthily thrown in as a makeweight, namely, that the ex-Peishwah’s savings, about 300,000*l.*, were ample provision for his family and dependents. The heir above alluded to was a young man of twenty-seven, described as “a quiet, unostentatious young man, not at all addicted to any extravagant habits, and invariably showing a ready disposition to attend to the advice of the British Commissioner.” The individual thus characterized, Doondoo Punt by name, came subsequently, as the Nana Sahib, to be regarded as the arch type of Oriental cunning, ferocity and treachery.

Seeing no hope of redress from the Governor General, the Nana drew up a statement of his wrongs for submission to the Court of Directors, and despatched the infamous Azim-ollah Khan to England, to represent his case to the home authorities. The envoy, as we know, failed in his mission, and

devoted the remainder of his stay in London to pleasure. In this credulous capital, any foreigner who has good manners and plenty of money is rated at the value he chooses to put upon himself. Azim-ollah Khan was no exception to this rule, and, in company with many other Orientals, some of whom have been of ordinary and even obscure rank, was treated as an Eastern prince. “Passing by reason of his fine clothes for a person of high station, he made his way into good society, and is said to have boasted of favours received from English ladies.” It has come to the knowledge of the writer of this article, through authentic means of information, that, on the capture of Bithoor, letters were found addressed by an English lady of rank to Azim-ollah Khan, and couched in terms of the most fervent love. While in England, the Nana’s envoy met the agent of the dispossessed Sattara princes, and though it has never been proved, there is little doubt that the two, brooding over common wrongs and actuated by similar hatred, then commenced to spin in concert some of the webs of the terrible conspiracy which afterwards so nearly extinguished the British rule in India. From London Azim-ollah Khan went to the Crimea, and arriving there just after the repulse of the 18th of June, formed a poor opinion of our country’s military resources and an exaggerated estimate of the prowess of Russia. Indeed, he expressed his opinions at the time in a sarcastic sneering manner very unpalatable to Mr. Russell of the *Times*, whose guest in camp he for one night was.

Unfortunately, in 1856, a long series of misgovernments, resulting in a state of anarchy, oppression and misrule, rendered it, in the opinion of the British authorities, absolutely necessary to annex the kingdom of Oudh. To Sir James Outram, a man of similar ideas to Sleeman and Lawrence, was left the task of carrying it out. His ungrateful task was executed with mingled firmness and humanity, but the bad angel of our rule interposed. After a few months’ tenure of office, Outram was compelled by sickness to follow Lord Dalhousie to England. His *locum tenens*, Mr. Coverley Jackson, was a man of a very different description. Clever and experienced, he did not bring to his work that chivalrous regard for vested interests and the native aristocracy which had distinguished his predecessor. He had, likewise, a contentious temper, and wasted, in quarrels with subordinates possessed of equal infirmities, the energies which should have been devoted to overcoming the difficulties of a transition state. The effect of the annexation and the circumstances under which it was carried into operation was most disastrous. The intention was good, but the manner bad, and the result worse. Among the natives it seemed as if no loyalty could protect them from what they regarded as unmitigated spoliation; and then, for the first time, did the princes of India listen to the overtures of the Nana. On our soldiery the effect was most mischievous. A large portion of our native army was recruited from Oudh, and the discontent of the inhabitants could not but be shared in by them. They had, also, a peculiar grievance of their own. Litigation is the favourite pursuit of the natives of India, and the Sepoys were interested in many of the lawsuits which were daily going on in Oudh. Under the old system, any Sepoy who had a cause pending, or could claim an interest in one through his relations, possessed the right of petitioning, through his commanding officer, the Resident at Lucknow. The weight of British influence always secured him justice, sometimes more than justice. This highly-prized privilege



now disappeared. Moreover, the Sepoy formerly, on visiting his native village in Oudh, had been looked on as a great man, the representative of the paramount power. Annexation destroyed this social superiority. To these causes of danger may be added the swarms of disbanded soldiers from the army of the deposed king, who, unchecked by a powerful British force, inundated the province. But not to mere political measures must the rebellion be attributed. Our administration, not in Oudh only, but throughout India, had produced an amount of general discontent, extending far beyond those immediately affected by annexation. The mistakes committed by us in this direction are ably treated by Mr. Kaye. The fundamental error seems to have been the systematic depression of the native aristocracy. By so doing we virtually separated ourselves from the mass of the people; we destroyed a class interested in the stability of the existing order of things, broke down a bulwark against popular movements, cut off all means of communication with a majority of our subjects, and precluded anything approaching to sympathy between governors and governed. We levelled every breakwater, and then were surprised at the force of the revolutionary wave. In short, no republican could have been more democratic than conservative England.

Mr. Kaye is of opinion that if our misdeeds caused us injury, our efforts to ameliorate the social and moral condition of our subjects were still more hurtful to us. The spread of education, the countenance given to it by Government, and the introduction of railways and electric telegraphs, undermined the influence of the Brahmins—that influence being entirely founded on ignorance,—and rendered the most powerful and energetic portion of the Hindoo population our irreconcilable enemies. Female education, the law which enabled converts to inherit, the permission to widows to re-marry, and the threatened assault on polygamy, likewise stirred up great hatred against the white reformers. The introduction of the system of messing in our jails gave the Brahmins a handle for asserting that our whole policy tended to the destruction of caste. It is true, that the prisoners messed together by castes, but then if their cook was of an inferior caste (and what security was there against the misfortune?) the consequences would be dreadful,—at least so argued the natives.

These are Mr. Kaye's opinions, and his opinions are always worthy of careful examination; yet they are not such as one would have expected from the author of the 'History of Christianity in India.' We decline to indorse them, and feel certain that in our objections we are countenanced by the ideas of many who know the country well, among others, Sir John Lawrence and Sir Herbert Edwards. We venture to assert that, but for our administrative and political errors, combined with mismanagement of the native army, religion, education and social improvement might have been pushed forward far more rapidly, and without the least danger. Our cowardice and general indifference about religion, not, as we fondly flattered ourselves, our zeal, brought down the thunderbolt. To say otherwise, is to refuse the teachings of history. Were not many Mussulman converts made by the early invaders of India, and was not the religion of Mohammed everywhere made prominent? To say otherwise, is also to decline the assistance of common sense; for would not each step taken by science and religion, while it increased the hostility, at the same time diminish the supporters, and thus weaken the power of their adversaries? As it was, the natives saw that we were ambitious of power

and territory; they were ignorant of our justifications of ambition; they had no reason to think we worshipped any other gods than Bass and Allsopp, and consequently suspected the public zeal, which was so belied by private conduct. Suspicion once aroused, it was easy to impose the most absurd fables on the childishly credulous inhabitants of India. Even after the suppression of the mutiny, the habit of propagating the silliest possible falsehoods did not disappear. The writer of this article recollects how, in a quiet part of the Punjab, the rumour was rife that the English had defiled the native sugar, and that hundreds of Englishwomen were being sent from England, in order that natives might be forcibly married to them, and thus made Christians. One other instance of native credulity which occurs to us is too good to be omitted. During the mutiny, when the 93rd Highlanders arrived, their kilts excited much astonishment among the natives; at length they explained the matter to themselves by saying that the Queen had been so much enraged at the treatment Englishwomen in India had received from the rebels, that she had raised a female regiment, and sent it out to avenge their countrywomen.

Naturally, a very large portion of the book before us is devoted to a history of the native army. The general reader will be surprised to find how frequently the fidelity of a portion of our forces either openly failed or smouldered in secret discontent. There would seem to have been something in the air of India incentive to mutiny; for even the English officers were, on two separate occasions, guilty of that crime. The Sepoys in 1850 were very different from their predecessors, who, under Clive and Coote, had first extended our territories beyond the shadow of our factory-walls, and had even, on one occasion, crossed bayonets with a French battalion. In those days the number of English officers attached to the Sepoy regiments were very few indeed; they seem to have fulfilled, as it were, the duties of superintending staff-officers, leaving to the native commandants the internal management of their corps. "Large bodies of troops were sometimes despatched on hazardous enterprises, under the independent command of a native leader, and it was not thought an offence to a European soldier to send him to fight under a black commandant. That black commandant was then a great man, in spite of his colour. He rode on horseback at the head of his men, and a mounted staff-officer, a native adjutant, carried his commands to the Subahdars of the respective companies. And a brave man or a skilful leader was honoured for his bravery or his skill as much under the folds of a turban as under a round hat."

The English officers were then picked men. India was their home, not merely a temporary place of abode. The language and manners of the inhabitants were studied as a matter of course. It was considered an honour to command Sepoys; and, from want of other associates, the English officers mixed much with the native officers. In those days English ladies were rare in India; and English gentlemen, unable to obtain a wife, solaced themselves with a zenana. Many say that this institution, indefensible in a moral point of view, was productive of great military advantage. It is asserted that the English officer obtained an acquaintance with the language and a knowledge of the feelings and ideas of his men, unattainable in any other way. We question whether, even in a military point of view, the arrangement was an unmixed good; for we know that the Captain's mistress was an object of great attention on the part of the Sepoys, and more than

probably the recipient of considerable bribes. The result could hardly have been productive of justice and discipline. As years passed away, means of communication with England increased, English wives were no longer scarce, India ceased to be looked on as a permanent home, the attractions of society outbid the charms of the zenana, and the coffee-shop became preferable to a garrulous Subahdar. Again, staff appointments increased, and became such an object of ambition that service with Sepoys instead of being a subject for pride was regarded as a sort of stigma of incapacity. The English officers stood, moreover, in a very different position from that which they had formerly held. Instead of being a few picked men, they were now many, and below the average. The command was taken altogether out of the hands of the native officers, yet sufficient English were not substituted. The plan adopted had all the disadvantages of the regular and irregular systems without any of their advantages. In short, it was a compromise, and therefore a failure. The power and dignity of the native officers being lowered, and their ambition stifled—for the most a man could attain to was the position of Subahdar Major, won by mere seniority,—the Sepoy gradually deteriorated, both in loyalty and efficiency. Lord Dalhousie, on laying down office, placed upon record, that "hardly any circumstance of his condition is in need of improvement." Sir Charles Napier, Brigadier Jacob, Sir Henry Lawrence, and many others, could have told him differently. The fact is, that from the great centralization of the army, the personal influence of the Commandant had declined, and personal influence is above all needed with Orientals. The reversal of acts by the colonel as a result of petitions sent by the Sepoys direct to the Commander-in-Chief, encouraged insubordination and licence. The fact is, the Sepoys were pampered and overrated. They had once been good and loyal soldiers, and the memory of the past took the place of the merits of the present generation. In later years they fought tolerably well against the worthless levies of ordinary native states, but Pathans and Sikhs inspired them with feelings very little removed from panic. The Afghan and Sikh wars supply instances. Hodgson mentions one case, and another was related to the writer by an officer of a native infantry regiment present at the capture of Mooltan. A confidence, however, proportioned to the ignorance and conceit on which it was founded, existed in the minds of the officers serving with native troops. To say a word against the valour or fidelity of the Sepoys, was to expose yourself to being called out. This feeling continued even beyond the actual commencement of the mutiny. An acquaintance of the writer's was threatened with a court-martial for having, two days before the outbreak at Dinapore, warned the General that the regiment was on the eve of mutiny!

#### NEW NOVELS.

*The Queen of the County.* By the Author of 'Margaret and her Bridesmaids,' &c. 3 vols. (Hurst & Blackett.)—*'The Queen of the County'* evinces more care than has been shown in the later novels of this author; and there is a vein of genuine good feeling and "natural piety," which exercises an agreeable influence upon the reader, like a pleasant atmosphere; but the necessity of writing three volumes has lain heavily on the author. Three volumes require a definite, well-constructed plot, which has to be gradually unfolded, developed, and wound up: there is no plot at all in *'The Queen of the County.'* It is the record of a good woman's life, and much of it has the air of being the genuine recollections of life and manners as they existed in an age gone by, though not so long

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passed away as to be without a charm for the present generation of readers. The story of the heroine's early years, the nursery life of a large family, the sketches of Newcastle-upon-Tyne and Gateshead eighty years ago, are charming; the episode of "Poor Bell," one of the great events of the heroine's childhood, is powerful and natural, and the subsequent trial scene is very well given. The first volume is occupied with the history of the youth and maidenhood of the heroine and her sister; it is a pleasant picture of two good, happy English girls, in a secluded country house in Devonshire; the old-fashioned mode of education, and the three thousand punctualities insisted upon, are told with freshness and spirit; the friendship of the two sisters, Dulce and Marbette, their innocent confidences to each other, their rambles through the deep lanes of Devonshire, will be read with pleasure even in these days of sensational novels, because they are true to a pure type of girlish life. The return of Dulce to her home, full of younger sisters, and the gradual ripening of her girlhood into womanhood, under the warm and gentle influence of her mother, are charmingly given. The eventual dinner-party, at which Dulce meets Peter Maladean is told with a pleasant simplicity that secures the reader's sympathy. In the second volume, as Queen of the County, Dulce acquires herself well, and bears the persecutions of her sister-in-law—a woman who is half mad with bad temper, besides being wholly detestable—gallantly and cheerfully. Her married happiness does not last long; Dulce's husband is killed in a terrible manner before her eyes: this incident is narrated briefly, but very powerfully; it is extremely well done. The gradual softening of Dulce's grief into a life-long resignation is delicately managed. But the third volume is inferior to the others: the want of a substantial, well-contrived plot is more felt. In the previous volumes some episodes are introduced which, though all very well in themselves, have little reference to the events of the narrative, and they do not compensate for the radical deficiency in the construction. We have fault to find with some of the incidents introduced into the story; some of them are, to say the least, unpleasant. The mystery of the young boy said to be her husband's son, is not well rendered; it was a delicate topic to handle, and required more care and skill than the author has given to it. The whole story of the will half burnt by Lady Lanton, its rescue, and Dulce's subsequent suppression of it, are not at all natural; nor is the improbability disguised by cleverness in the details. Women are always apt to exaggerate their virtues until they become mere freaks of nature; and Dulce, in her zeal,—she herself a miracle of forbearance and forgiveness towards her husband's sister, who has deserved so ill at her hands,—disobeys her husband's will, and acts directly contrary to all that she knew he would have wished. She explains this by her wish to be left in peace to nurse her great grief; but it required to be much more carefully worked out. The sudden conversion of Lady Lanton from a bitter, vindictive enemy, to an equally violent friend, required a more artistic treatment to make it natural. The difficulties which still arise in the intercourse between the sisters-in-law are well indicated; but they would have been all the better for being treated more in detail. More might have been made of the character of the bad Countess Harman; there is a dash of originality in her shameless audacity, which would have told well in detail. The author glides over the surface of her narrative, cleverly indicating a good deal more than is detailed; but it rather shows her facility in avoiding all the difficult parts of her task, than her ability to deal with them. With all its faults there is a pleasant element in the book, which makes us wish that the author would resist the ambition of writing novels in three volumes, for which she has no qualifications, and write short stories like the incident of "Poor Bell," or sketches like that of "Nurse Alexander and her Dreams," which are very clever. But, whatever she writes, there must be more care and trouble bestowed upon her work.

*The Wilmot Family.* By Mabel Sharnan Crawford. 3 vols. (Bentley).—If we saw any lady of our acquaintance standing over a pile of new

novels, and debating whether she should take 'The Wilmot Family' from the heap, we should say, "Don't, it is a heavy book; able to make a dull half-hour seem a duller hour, but quite powerless to give a fillip to a sluggish morning." Having thus spoken, we should have given utterance to all that we can prefer against this unsuccessful attempt in prose fiction by the author of 'Life in Tuscany' and 'Through Algeria.' To amuse is by no means all that can be reasonably required of a novel; and novels, which merely hold the reader's imagination during a rapid perusal, and then leave him fancy-free, have small chance of being read twelve months after their publication; but the novel which fails to discharge the first function of light literature is not separated from utter neglect by even so brief a space as a publisher's season. In some respects 'The Wilmot Family' is a meritorious book; but its one grand defect puts its merits out of court. The tale is healthy in tone, and from first to last its literary style is superior to that of most season novels; the members of the Wilmot family are moreover genuine men and women, altogether distinct from the shadowy, unsubstantial creations that do duty as heroes and heroines in the works of inferior tale-writers. The group is composed of an honest, old-fashioned yeoman; his wife, a bustling, scheming, foolish matron; his son, a most satisfactory representative of the rude manliness often found amongst our English farmers; and his daughter, Annie Wilmot, a truthful, good girl, womanly in nature and manner, although she can neither speak French nor play upon a piano. These are the chief characters of the story, the main interest of which depends upon the sudden and altogether unexpected elevation of the Wilmots to great wealth and position amongst the landed aristocracy. The experiences of the humble people in the grand county society to which fortune has raised them, are put forth with a realistic force and an absence of exaggeration that place the writer high above the many artists who, dealing with similar positions, have exerted their ingenuity to cover with contempt their fortunate *parvenus*. Mrs. Crawford evidently knows the class whom she is describing; and in making Richard and Annie Wilmot gentle in thought and, apart from external rusticity, in every way fit companions for persons of high social position, she displays a temper to which we gladly pay due homage. At the close of the story, after killing young Richard Wilmot in a duel, the author restores the other members of the family to the comparatively humble position which they occupied upon first making the reader's acquaintance. Acting in obedience to the dictates of conscience, Mr. Wilmot voluntarily relinquishes the estate of his deceased relative to a young man, whose moral claim to the property he places above his own legal title; and having thus divested himself of cumbrous opulence, the simple man, clothed in his own spotless integrity, returns to the picturesque farm-house in which his yeoman ancestry dwelt for more than two centuries. Subdued by the loss of her son, Mrs. Wilmot heartily approves of her husband's retreat from worldly grandeur; and Annie Wilmot, who has not enjoyed the brief exaltation of herself and family, returns to the old home at Marwood and becomes the wife of a simple yeoman, whom she truly loves. Enough has been said to show the moral of the story, which gives promise of better things from its agreeable writer.

*Askerdale Park: a Novel.* By a Clergyman. 2 vols. (Maxwell & Co.).—We must congratulate "Q. M. R." (for such we learn from the dedication are our "Clergyman's" initials) on having produced a novel which is well written, and is decidedly original in most of its leading incidents. There are many stories, no doubt, founded on the basis of a runaway match; but it must have required more than usual courage to make the hero steal his bride from an express train at full speed. This feat, nevertheless, is successfully accomplished in the novel before us; and it is done so neatly that it really does not seem more than reasonably improbable. The characters of 'Askerdale Park' are by no means badly drawn, though the story is too short to allow of their being very much developed. The Rev. Marmaduke Marston, a good-natured but dissipated

clergyman, is a masterpiece in his way, and his fertility of expedient is truly wonderful. We could find fault with "Q. M. R." for presenting one of his clerical brethren in so unfavourable a light, if the moral purpose of the character were not both obvious and useful. The author's object is to show by a practical example the folly and wickedness of forcing a young man into holy orders for the mere sake of a family living, or some other pecuniary provision. This important lesson is inculcated strongly, but without vulgarity or excess of any kind; Marston being by no means a stage villain, but simply a man of somewhat easy principles, who likes the "Oxford and Cambridge" better than his parish, and can tell a good hearty lie to help a friend out of a difficulty. By his aid and advice the singular elopement is effected, and Robert Carlton, a penniless young "wrangler" fresh from Cambridge, becomes one of the richest commoners in England. The fury of Sir Humphrey Hundred, the young lady's guardian, is inconceivable, and Miss Wilhelm (otherwise Billy) has to bear the brunt of it. This lady is a poor relation of Sir Humphrey, who is employed as a sort of companion, guard, and duenna to the youthful heiress. Her vigilance and zeal are unlimited, and she frustrates every attack by some successful countermeasure, till, at the last moment, when safe in the train and utterly free from suspicion, she is foiled by the notable scheme above mentioned. The baronet, a rough man who has carved his way to fortune, and longs for higher rank, thus loses the prospect of a peerage, which was to be his reward for marrying the wealthy heiress to the son of a noble but impoverished house. His almost speechless anger against Miss Billy is very amusing; and his rough but sincere words of forgiveness are scarcely less so. Sir Humphrey, though rude and passionate, is good-hearted at bottom, and never allows an injury, especially an unintended injury, to rankle in his bosom. This is perhaps the great secret of "Q. M. R.'s" success; he gives every individual some good point, so that we may conscientiously rejoice when the story ends happily for all. It would be well if all writers remembered Aristotle's dictum on this subject; for a man altogether bad is probably only the creation of fiction, and with such a character, however powerfully drawn, there can be no sort of human sympathy. In some way or other, we can sympathize with all the characters in 'Askerdale Park.' The hero, though he may be suspected, at first, of selfish love of money, succeeds in clearing his character by a voluntary act of justice and self-denial; and Sir Humphrey, not to be outdone in generosity, leaves behind him a will which makes amends for everything. Some of the conversations in the book are excellent; we may mention especially that in which the proposed marriage is arranged, and Sir Humphrey delicately unfolds his hopes of a peerage. The author has sometimes a very neat way of putting a deep truth; as, for instance, where he says that "No greenhorn was ever so credulous in his trust as this shrewd old man was in his suspicions." It would be difficult to set forth in fewer words the curious psychological fact that the deepest people are wont to overreach themselves, by suspecting good and bad alike. The last chapter is headed, "Ending well for every one;" and it does not belie its title. Matters are in a most unpromising condition at the beginning of the chapter; but the stage is cleared with great dexterity, and the various personages are marshalled into their proper places without the slightest hurry or confusion.

*Uncle Angus: a Novel.* By Mary S. G. Nichols. 2 vols. (Saunders, Otley & Co.).—'Uncle Angus' cannot be extolled as a completely successful novel; but it is noticeable for the brightness and cleverness which enliven 'Uncle John,' 'Eros and Anteros,' and every work of the author's pen that has come under our observation. The story lacks realistic force; the defect being less apparent in the actors, who are truthful representations of human nature, than in the positions and tasks assigned to them. Dr. Alexander MacLane, for instance, the insolent, artificial, luxurious, and simple-hearted poet, is an excellent illustration of that combination of goodness and infirmity which is the grand characteristic

of those perplexing mortals whom we could admire enthusiastically if they were but a trifle more admirable, and could regard with genuine contempt if nature and the chances of life had made them only something less lovable. But, though Dr. MacLane is a fair type of the many highly cultivated and altogether useless men who may be found in London, the position allotted to him is ill chosen. For years Dr. MacLane has contrived to maintain his ground amongst the literary men of London, and at the opening of the story he is the proprietor and editor of a literary journal, which is conducted in accordance with the poetical taste and sentimental whimsies of its owner, and without any regard to commercial necessities, and the feelings of the public to whom it is sold. A writer so experienced as Mrs. Nichols in the ways and fortunes of literary speculators does not need our assurance that papers like Dr. MacLane's 'Polyanthus' never attain independent vitality, but drop dead as soon as the capitalist in the background has withdrawn his support. In justice to the author, it must be admitted that Dr. MacLane's professional status is not represented as one of great prosperity; but its moderate amount of success far exceeds the degree of worldly prosperity which such a man could achieve in any arduous calling. Angus MacLane, Alexander's prudent, plodding brother, is a far more satisfactory character, for not only is he as true to ordinary human nature as his brother is true to the laws of a small and execrable class, but all the circumstances of his career accord with his capacity and disposition. This same Angus MacLane, or "Uncle Angus," as he is called by Alexander's children, represents the inestimable value of modest ambition, contentment, and common sense; and his part in the drama is that of a churlish, crotchety, but withal affectionate, guardian to his visionary and unstable brother. The superiority of the practical citizen over the man of genius is marked by the greater quantity of suffering that falls to the lot of the latter, and the continual need which he feels for the advice and protection of the former. This, we are aware, is the ordinary and popular view of the relations between genius and common-sense; but, with all due respect to the intelligence of the masses, we maintain that it is a mistaken view, and that men of genius are quite as well able to hold their own in the world's contentions and struggles as those men whose highest intellectual attainment is a knowledge of bookkeeping by double and single entry. Mrs. Nichols, however, must be commended for the dexterity with which she argues on the popular side, since her zeal in behalf of common-sense *versus* genius is manifestly the ardour of a disputant who honestly opposes the suitor for whom her strongest affections are enlisted. Men of intellect are clearly the chief objects of her respect. Of her two youthful heroes one is a poet, the other a superbly handsome and generous artist; her villain is a wretched literary charlatan, who, before he flies to the Federal army, has passed himself off as the author of another person's poems; and, though "Uncle Angus" is far more respectable and prosperous than his enlightened brother, the author's preference is for the latter. If her sketches of artistic Bohemia are fanciful and unreal, no reader will deny that they have the charms of womanly enthusiasm and simplicity. The most satisfactory portions of the story, however, are those which relate to Charlie Howard. His intercourse with little Jessie, who is a charming girl, and eventually becomes a happy wife, all the circumstances of his struggle with the evil influences that tempt him to dissipation and dishonesty, and his manly compassion for human wretchedness, are put before the reader with delicacy and pathos. 'Uncle Angus' is a pleasant, womanly, wholesome book, and may be recommended to those many patrons of circulating libraries who wish their daughters to read works of fiction, but regard with aversion the tales of violence and vice which now-a-days are too frequently found on drawing-room tables.

#### OUR LIBRARY TABLE.

*The Principles of Biology.* Vol. I. By Herbert Spencer. (Williams & Norgate.)—This is but one

of two volumes, and the two but part of a larger work: we can therefore but announce it. Biology means the science of life. As to what constitutes life, we expected to have to remain in the dark. Schelling says it is "the tendency to individuation." Richarad says, "Life is a collection of phenomena which succeed each other during a limited time in an organized body": a very good definition. But is champagne alive as long as it fizzes, and a top as long as it spins? De Blainville says, "Life is the two-fold internal movement of composition and decomposition, at once general and continuous." Mr. Spencer formerly defined life as "the co-ordination of actions." Mr. Lewes says, "Life is a series of definite and successive changes, both of structure and composition, which take place within an individual without destroying its identity." Mr. Spencer ends with "The definite combination of heterogeneous changes, both simultaneous and successive." We have heard other definitions. Time was when life, *bon ton*, and the thing, were synonymous terms; and, according to the City lady, it consisted in

Drinking tea, on summer afternoons,  
At Bagnigge Wells, with china and gilt spoons.

All the definitions we have given apply to the life of organized material beings. Thus restricted, our definition is, that life is that state of a material being in which structure which performs functions is maintained by matter which the living being has power to draw from without, and which, when a man and an Englishman, he calls *nutriment*.

*Philosophy as Absolute Science, founded in the Laws of Being, and including Ontology, Theology, and Psychology made One, as Spirit, Soul, and Body.* By E. L. and A. L. Frothingham. (Boston, Walker, Wise & Co.)—Every book, said somebody, has meaning; but some books show it, others do not. This book does not show its meaning to us; and yet there are 450 large pages of small print. We give our readers a specimen. Starting from the principle that "the Infinite is the life of all things" as self-evident to the authors, and deniable by none but a materialist or an atheist, it is made to follow by legitimate deduction that man, as well as God, is tripersonal. The law of tripersonality is: "1. *Unity*, the law of individuality as body. As the condition of individuality, all things exist in the form of one; all particular forms being constituted by three principles related as internal, external, and medial, which are soul, body, and spirit, manifested as one through the spirit..... 2. *Duality*, the law of existence as soul. As the condition of Definite Being, all things exist from the union of two opposite principles related as Male and Female, which are vital and destructive spheres..... 3. *Trinity*, the law of life as Spirit. As the condition of Spiritual Life, the Individual must become at one with Infinite Life by the marriage in him of spiritual opposites: and this being realized through the consciousness of Infinite and Finite Law as a personal experience—the voluntary sacrifice of Individual Life—the realization in him of a spiritual substance as the centre of life—and his regeneration into a spiritual form as a medium for the manifestation of Spiritual Truth, Good, and Beauty." Now the reader is not only to see this, but to see it as deduced from one principle only—namely, that the Infinite constitutes the life of all things. We cannot help him; and we ask him to trust us no further than Hotspur trusted his gentle Kate: we cannot tell that which we do not know. The authors profess to explain "all the phenomena of natural and of spiritual life." But one phenomenon is the pretension of two little sons of man to do this? Who shall explain it?

*The Backwoodsman; or, Life on the Indian Frontier.* Edited by Sir C. F. Lascelles Wrasall, Bart. (Maxwell & Co.)—As a welcome guest who has arrived half-an-hour before the appointed time, and entered the unilluminated drawing-room whilst the lady of the house is still in the midst of her toilet, Sir Lascelles Wrasall must make up his mind to miss the cordial greeting which would have hailed his entrance had he mounted the staircase amidst thunderous repetitions of his name and title, and made his appearance in a reception-room brilliant with light, and radiant with the beauty of his hostess. The author is before the

right time. If he had been ten minutes too late we could have pardoned him; but the diner-out who comes ten minutes too soon commits an offence against the social proprieties for which no amount of personal amiability and social excellence can be accepted as an atonement. 'The Backwoodsman' is a boy's book, and ought to have been kept back for the children's season, which will commence with the opening of December. As it has thus prematurely forced itself upon our notice, we are in no humour to be enthusiastic about its merits; but still, in justice to the offending author and the guiltless public, we admit that the book is good in its way, abounding in scenes of stirring adventure, and pervaded by that spirit of manly self-dependence which is a most desirable quality in books for schoolboys. The backwoodsman has his black-house at the foot of the mountain chain of the Rio Grande, on the precipitous banks of the River Leone, and in his hunting excursions over wide prairies, on the outskirts of primeval forests, and by the slinky banks of wide rivers, he encounters grizzly bears, panthers, buffaloes, jaguars, ocelots and alligators. Moreover, he falls in with Indians who long to eat the white man's flesh, and with Indians who hail him as brother. In every change of fortune he is intrepid, self-sufficient and jolly. "My buffalo," observes the hero, saying grace after meat, "was very plump; it supplied me and Trusty with an excellent dinner, and for dessert I had the marrow-bones, roasted on the fire, and split open with my axe, which when peppered and salted are a great delicacy. A little old brandy from my flask, mixed with the cold spring water, was a substitute for champagne; my sofa was the body of the deer, covered with the skin of its assassin." Sir Lascelles Wrasall does not say whether his book is an original work of imagination, or only an adaptation from a Continental writer. But, whatever may be the mysteries of its composition, 'The Backwoodsman' is a hearty, vigorous book, well written and suited to the humour of adventurous children.

*British North America: comprising Canada, British Central North America, British Columbia, Vancouver's Island, Nova Scotia and Cape Breton, New Brunswick, Prince Edward's Island, Newfoundland, and Labrador.* With Maps. (The Religious Tract Society.)—The educational books published by the Religious Tract Society have been of so meritorious a character, that we feel some surprise on coming upon one of their publications to which we cannot give a single word of approval. 'British North America' is a very insufficient manual, made up of cuttings from encyclopedias and other popular works, the pieces being patched together hastily, and in a most clumsy fashion. The compilation has, moreover, a taint of quackery. In his Preface, the writer assures us that, "where he has had to rely upon documentary evidence, he has drawn his information from the best available sources; such as the invaluable series of Blue Books issued by the Canadian Government, the official records and surveys of the various exploring expeditions organized by the Colonial authorities, and the despatches and papers laid before the Houses of Parliament by the Home Government." Rather grand language, this, for an author when he wished to say that he has looked into the Census returns, and verified his statements by reference to printed papers. So far as the passage quoted may be taken as an announcement that the book contains new information, it is a piece of pure chicanery. The compiler has taken his materials from familiar sources of popular instruction, and where those sources do not present the most recent facts, the compiler makes no attempt to supply the deficiency. For instance, his account of the public works of Canada is taken, *verbatim*, from an article in the *Encyclopedia Britannica*, which was written before the completion of the Victoria St. Lawrence Bridge, and before the commencement of several important undertakings that speak much for the enterprise and wealth of the colony. Instead of bringing the statement of the *Encyclopedia* up to the present date—a task which could easily have been accomplished by one familiar with "official records and the invaluable series of Blue Books," he merely observes in a note, "So



rapid is the progress of Canada, that the statistics of one year fall very far short of the truth in the next. The works spoken of as in progress or in contemplation, in the following summary, are now completed, and others of equal magnitude are in process of construction." The coolness with which the compiler shirks his work, and frankly admits he has shirked it, is positively humorous.

*Les Problèmes de la Nature.* Par Auguste Laugel. (Baillière.)—We by no means dissuade any reader, in whose way this book may fall, from giving it a trial. M. Laugel has plenty of science; and plenty of thought: but he has a tremendous power of fancy. This work is on Science; there is to be a second on Life, and a third on the Soul. The problems of science are put forward with metaphysics in the distance, and the light of imagination full upon them. Philosophy and positive science are two different points of view of the same thing. Mental speculation is only a particular form of observation: to reason is to observe ideas. This is very pretty, but it seems to us to confound different processes by painting their tools of one colour. Any one may, if he please, say that when he reasons he observes himself and his own mind: but what practical use can there be, and what practical truth, in putting under one word the mode of becoming sentient of the process of a syllogism and of an eclipse? Consciousness of existence is always accompanied by observation of something: when Descartes said *Cogito, ergo sum*, he in a certain sense observed a thought. M. Laugel is in love with numbers. Being in itself is identical with itself, and its parts have no relation to one another except the simple relations of quantity, expressible by numbers; so that the science of numbers is an exact symbolism of metaphysics. The chord of the major is 1, 3, 5, 2; but the chord of the minor is 1, 3, 2. Why does the major lend itself to express joy, heroism, defiance, and the minor belong to doubt, plaint, and reverie? Can we find a more convincing example of the part which numbers play, even without the knowledge of those who use them? Now to all this we say—Tell us where is fancy bred? . . . It is engendered in the eye: and it is "all his eye." We might show that if we follow numbers, we should sometimes be obliged to say that metaphysics has got existence into the wrong groove. There is an instance in the chords. When the consonances are tempered, as they must be in this imperfect world, there is a *beating*, arising from the imperfection, which gives a braying effect. Now it is clear that *ens quatenus ens*, if it knew its business, ought to have thrown this effect more upon the fourths and fifths, which are *marital*, and less upon the thirds and sixths, which are *pastoral*: but the very contrary is the case. We have heard of late years that all thought is comparison of more and less: logicians are found who say that there is no enunciation without it. We propound, as a specimen, "Achilles killed Hector": we cannot see in this nothing but comparison of more and less: indeed, we are not conscious of any such thing. Undoubtedly we can bring it in, by a little forcing. For instance, Achilles killed Hector *outright*: not *kilt him entirely*, which is Irish for a much less degree of uncivil treatment. But we really must be permitted, and we cannot do it quite seriously, to protest against the mysteries of number in all their forms and phases. Number is a relation of plurality in the mind: everything may be called one; *omne quod est, eo quod est, singulare est*. But two things are not two, except in the mind which perceives the relation. Destroy mind, imagine nothing which thinks to exist, and all the ways in which things are brought together in thought cease to exist also.

*Goethe in Dornburg*.—[Goethe in Dornburg, von Karl August Christian Skell.] (Jena.)—Dornburg is a small Thuringian town three hours from Jena, which does not appear in the guide-books, and Herr Skell was grand-ducal gardener there in 1823, when Goethe passed two months in the Palace. The pamphlet before us is an interesting record of that visit. Herr Skell's father had been gardener at the Lustschloss Belvedere, near Weimar, and Herr Skell himself was to have devoted himself to theology. But on his first visit

to Goethe he was recommended to be a gardener instead, the poet telling him that if he devoted himself to theology he must be a firm believer in mere divinity, whereas in God's free nature he would have opportunity enough to observe the workings of a higher being. Still if he took to theology Goethe would not dissuade him from it, but he must not become a Pharisee. Herr Skell preferred gardening. Goethe's visit to Dornburg took place some time after the death of the Grand Duke Karl August, which affected him so deeply that he wanted a change. At first there was a difficulty about providing him with food; that which was sent in from the inns was bad, and Herr Skell did not want to burden himself with the cooking till Goethe declared that he could not stay at Dornburg unless he could get something to eat. On this Herr Skell took the responsibility, sent round to the neighbouring villages for poultry, fish and game, and acquitted himself to Goethe's thorough satisfaction. Goethe received many people at Dornburg, almost always had some one to dinner, and was invariably friendly even to strangers. Some students of theology from Leipzig once asked Herr Skell if they could see Goethe, and if he was proud. Herr Skell replied that he was not proud, and went to ask if he would receive the three young men, which he did at the gardener's request, and sent them away charmed with his affability. His fondness for children is especially noticed. Walking one day with a stranger they passed a little child asleep on the grass, and Goethe having his attention called to him said "We will not disturb him," and afterwards slipped a piece of money in his folded hands as he lay sleeping. Another time Herr Skell took Goethe's secretary and servant to a village near, and they drank too much wine. Neither could be found when Goethe wanted them that evening, and Herr Skell had to discharge their duty for them. Next morning they were afraid of a scolding, but Goethe relieved their minds. One result of the adventure was that Goethe tried the Dornburg wine, and found it good, but too young for him, so that he returned to his old Moselle. Goethe's daily manner of life at Dornburg is described at the end of the pamphlet. He got up at 6 and drank a cup of coffee. At 7 he sent for his secretary and dictated till 8 or half-past 8. He then walked in the garden till 10, breakfasted, and then either dictated again or went into the garden. Visitors generally came from 11 o'clock; he sat down to dinner at half-past 1 and the meal lasted till 4. In the evening he ate a French roll and drank a few glasses of Moselle, after which he read letters that he had received, or signed those he had dictated. He lived with extreme moderation, drank little wine, liked stewed fish and artichoke salad, did not care to read newspapers, and was never ill during his stay at Dornburg. His chief occupation there was botany.

A translation of the *Memoir of Henrietta Caracciolo*, the Neapolitan lady whose volumes were reviewed a few days ago, from the Italian version, has been published by Mr. Bentley.—Messrs. Chapman & Hall have added to their "Select Library of Fiction" *The Young Heiress: a Novel*, by Mrs. Trollope.—A parlour edition of *The Little Woodman and his Dog Caesar* has been published by Messrs. Houlston & Wright.—On our library table lie second editions of *Musings on Money Matters*; or, *Crotchets on Currency*, by a Merchant Trader (Ash & Flint),—and *The Voice of the Church on Holy Baptism: a Lecture*, by the Rev. Hugh Stowell (Macintosh),—a third edition of Mr. Jones's *Essentials of Spelling* (Pitman),—and a fourth edition of the Rev. Dr. Leechman's *Logic Designed as an Introduction to the Study of Reasoning* (Allan & Co.).—Our Miscellanies include, *The Sanitary Commission of the United States Army: a Succinct Narrative of its Works and Purposes*,—*British Rule in India: an Essay*, by S. Smith (Effingham Wilson),—Vol. IV. of Mr. Burn's *Outlines of Modern Farming* (Virtue Brothers & Co.),—*Introduction to the Science of Wealth*, by W. H. Daniels (Hardwicke),—*Shakespeare, the Seer, the Interpreter*, by the Rev. Dr. Scadding (Toronto, Rolls & Adam),—*Lancashire Distress and Emigration to Australia*, by an Old Colonist,—*Military Discipline and Volunteer Philanthropy*, by E. C. Fisher (Ridgway),—*London*

*Noises, Disturbing Sleep*, by Dr. Aldis (Churchill & Sons),—*Poems*, by Let (Virtue Brothers & Co.),—*Sur Quelques Monuments relatifs au Dieu Set*, par W. Pleyte (Leide, Hooiberg et Fils),—"The Public-School Boy," being an address by the Rev. J. A. Hessey (Bell & Daldy),—*Professor Jowett and the University of Oxford: a Letter from Archdeacon Taunton to Professor Pusey* (Saunders, Otley & Co.),—*The Witness to the Eucharist: or, The Institution and Early Celebration of the Lord's Supper considered as an Evidence of the Historical Truth of the Gospel Narrative, and the Christian Doctrine and Atonement*, by the Rev. G. F. Maclear (Macmillan & Co.),—*Faith and Life: Readings for the Greater Holydays and the Sundays from Advent to Trinity*, by W. Bright (Rivingtons),—*Dr. Stark On the Inspiration of the Scriptures, showing the Testimony which they themselves bear as to their own Inspiration* (Williams & Norgate),—*Outlines of the Natural History of Scepticism and of the Positive Evidence for Christianity* (Benton Seeley),—and from Emily Faithfull, *Flowers Replaced*,—*Sunshine or Clouds?—The New Shoes; or, what a Little Child may do*,—and *Angels Ethereal and Material and Sweet Peas: an Allegory*.

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Osborne's Improved Housekeeper, 1863, 4to. 9/ swd.  
Peter Parley's Annual, 1865, coloured illus. imp. 16mo. 5/ cl. gilt.  
Pictorial English Life, drawings by Barnes, imp. 4to. 14/ cl.  
Report of British Association at Bath, '64, royal 8vo. 5/ swd.  
Reveries, by the author of "Angelo," 2 vols. post 8vo. 21/ cl.  
Rosen's Sea-Shell History, fc. 8vo. 1/ cl.  
Seton's Cakes, Leeks, Puddings and Potatoes, fc. 8vo. 2/ swd.  
Stephen's Normandy, its Gothic Architecture, &c., 8vo. 21/ cl.  
Streets of London, fc. 8vo. 3/ bds.  
Thomson's Day-Dreams of a Schoolmaster, new ed. fc. 8vo. 5/ cl.  
Thoughts on the Baptismal Vow for Young Christians, fc. 8vo. 1/6  
Webb's Blind Ureals, fc. 8vo. 1/ cl.  
Worbesse's Thornycroft Hall, cr. 8vo. 5/ cl.  
Wrasall's Golden Hair, fc. 8vo. 5/ cl.  
Young Cottager (The), and other Stories in Rhyme, by E. P. S., 2/6

## JOHN LEECH.

"SPEAK no evil of the dead" would be superfluous caution to the biographer of John Leech. It would be hard indeed to find anything evil to say of a man so generous, genial, affectionate and tender-hearted,—one so full of self-sacrifice that his existence presents the ideal of a gentleman put into practice,—one who, with all the temptations of a subtle wit and relish for the ridiculous in human conduct, seems never to have hesitated between his friend and his joke, but in a sense contrary to the first application of this famous phrase. Of a man in Leech's position it is impossible to tell a more honourable thing than that we have looked at hundreds, one might say thousands, of his sketches of character and satiric delineations, yet never found him on the side of passion, party prejudice or pique, never the servant of a cliquish whim, never spiteful, never meretricious, and always justifying his least purposeful humour by truth of characterization that is devoid of ill will. To this testimony of a negative sort to be found in his works, there must be added one which is positive, i.e., that he was often the active advocate of good things, and usually on the thoughtful and kindly



side of any popular question. He wielded, in his appropriate way, a really great power to influence opinion; one of his "Cartoons" often so aptly and strenuously expressed a tone of public feeling that hosts of men, whose minds had not echoed it ere Leech took up the theme, gave their consent to the thought he treated so truthfully.

Looking at many hundreds of this true artist's works, no one thing strikes us with so much force as the fact, that he was so unceasingly found on the side of Right, as Englishmen receive it. One of the earliest sketches in *Punch*, contributed by Leech, will illustrate this point and his genial way of dealing with a theme. It was styled 'Foreign Affairs,' and published in August, 1841, showing a considerable number of heads and faces of French and German scamps, such as take refuge in London: these were drawn with considerable skill, and their knavish or grimy characteristics stringently delineated; lest this application of the lash, however, should seem British prejudice, the reader was warned by a foot-note that these "affairs" must not be considered as representatives of foreign gentlemen. In 1841, the caution was more needed than it would be now.

To show that there was often a deeper thought than that which purposed to hit the flying folly of the hour, we need only ask the reader to turn to such "Cartoons" as 'A Case of Real Distress,' in the recently-republished 'Early Pencilings,' and compare the theme of the design with the figure of the wretched boy, who, in need of food, housing, teaching, and raiment, stands vulgarly grinning in the corner of the composition; turn also to 'The Home of the Rick-Burner,' for something out of the run of shallow thought, to 'The Rivals—Prize Peasant, and Prize Pig,' and to 'The Educational Question,' the young rustic who, between the stools of state and voluntary education, comes to the ground. Of the purely witty class, among a thousand more, let us recall to the reader's mind, selecting from one volume of Leech's works, and a few from a multitude, the well-known 'Peace,' Louis-Philippe looking askant into the chamber of a gun. 'A great Demonstration,' 'My Lord Assassin Clarendon murdering the Irish,' 'Shall I hold your Horse, Sir?' concerning the ridiculous Wellington horse-statue which is still a disgrace to the western entrance to London; 'The Last Appeal,' Sir R. Inglis and a gentleman of the Hebrew persuasion; and 'The Protection Dodge.' We have but recently spoken of the artistic merit of Leech's works, that by which he held a position among the first artists of the age, and which would, as one of the witnesses before the recent Royal Academy Commission averred, in any other country than ours, have secured honours for him. We need not repeat this opinion.

One of the most extraordinary things connected with the life of Leech, is the number of his works, attesting, as it does, the energy, fertility and diversity of his mind, and the extent of his observation of character and nature. He did not deal more happily with men and women than with landscape; some of his backgrounds are true pictures in the best sense of the word, wealthy in incident, light and shade, and "colour," as artists style the almost indescribable manner, of which Leech was a master, of representing that quality of nature by black and white: he owed this power to his large as well as intricate knowledge of effect and detail. It was almost equally Leech's merit that he dealt happily with morning, noon, evening, moonlight or darkness without, or artificial light within, in his drawings. Every observer can recall examples of this singular faculty, and none can say that he repeated himself therein. Of the vast number of his works—the quality of which, be it noted, did not deteriorate, but continued to improve as he grew older and worked harder—let it suffice to say, that the 'Pictures of Life and Character' alone, being but selections from the artist's contributions to *Punch*, and by no means the whole of his multifarious drawings in that publication, amount to not fewer than two thousand five hundred in all. To these are to be added countless designs, such as the illustrations to 'Mr. Sponge's Sporting Tour,' and other not very worthy works of that class, the 'Comic History of England,' the 'Ingoldsby

Legends,' and minor books, which would, if collected, form a small library. How arduous must have been the labours of a man so fertile of intellect as this multitude of productions shows Leech to have been, may be surmised now, however lightly it might have impressed those who delighted in the results, and had small thought that such toil was wearing down a brain thus prolific, and urging into an early grave a man so much beloved. Thus it was, however; ceaseless labour had been telling upon the artist for years past; his whole nervous system fell into a state of extreme irritability, threatening complete loss of power and physical exhaustion, unless thorough rest could set it steady again. Debility of this sort had so great an effect upon Leech, that, at times the slightest noise caused him great suffering, and he fled in vain from that annoyance which others bear with bitter resignation or transient anger. His sufferings may provoke sympathy for other over-wrought intellects.

So vast an amount of intellectual labour as that referred to would seem enough for the life of a man long past the prime of his days. Few out of Leech's immediate circle knew, however, that this was supplemented, as it were, to an education in the medical profession, to hospital studies and apprenticeship to a surgeon, with "practice" such as students seek and have, and that, ere Leech called himself an artist, he was qualified to be a doctor. Such was the case. Leech added authorship to his many accomplishments, and the pages of *Punch* retain occasional papers by the artist who did so much for its success. His personal habits may be described here. He was an ardent fisher and rider, fond of studying as well as sharing in athletic sports, and, although not gifted with a remarkably strong physique, sustained, by his energetic and nervous temperament, a great deal of fatigue. As to Leech's method, or rather habit, of practising his art, we may say that all his friends knew the never-failing little note-book, which contained wealth of sketches of expression, bits of composition, effect and humour, such as the artist met in his walks and visits. Did an odd or characteristic face pass him by, out would come the little book as soon as he was unobserved, and its pages recorded the impression of the observer with extraordinary facility and felicity. These notes often suggested themes, or were used as occasion required and the fertile memory of the artist brought them forth.

A few lines will record Leech's earthly career. He was of Irish descent, born, in the city of London, in 1817. At an unusually early age he went to the Charterhouse School, where he remained eight years, under Dr. Russell, and during the stay of Thackeray in that place. Several of his schoolfellows are now, or have been, distinguished in many ways. Even in childhood Leech practised drawing; he was an able sketcher while at school; all the "teaching" he got in Art was of the common sort wasted upon boys at school in those days. Beyond some temporary counsel, from Mr. Millais, with regard to the practice of painting in oil,—required when it was contemplated to produce the well-known gallery of painted designs from *Punch*, which appeared at the Egyptian Hall quite recently,—Leech received no instruction of the sort during the whole of his life.

Yielding, it is believed, to the wishes of others, Leech, on quitting the Charterhouse, commenced to study medicine and surgery under Mr. Stanley, and entered St. Bartholomew's Hospital as a student: he remained there until his own inclination for Art found encouragement by the advice of some judicious friends, and he essayed to draw on wood for publication. *Punch* seemed created as a field for the display of his ability. From this period our subject has been before the world: what his labours were we have said. It is satisfactory, in a melancholy way, to know that a time for rest was near at hand for Leech, and that we might still have had him amongst us, kindly, and as much a true gentleman as ever, had the attack which bereft us not proved fatal. Arrangements had been made by which he would have had many months of entire repose and obtained new health, it was hoped. The provision was too late; for some time past the artist's health was in a

depressed and exceedingly feverish state; he was receiving medical advice and known to be seriously affected, but not, it was thought, in any dangerous way, although the anxiety of his friends made them watch him heedfully. His greatest misery was lack of sleep: for three nights together it was no uncommon thing for the artist who pleased so many of us to get not a moment's rest. He had been to consult Dr. Quain on Friday: there seemed no unusually alarming symptoms to be dreaded in his case. On Saturday he was worse, but not markedly so; some few children, friends of his children, were gathered at his house, so little expected was the event we deplore; the evening found him still worse, and a succession of nervous fits ended in death. He was buried at Kensal Green on Friday (yesterday). Two children survive him.

The best portrait of Leech is that exhibited by Mr. Millais at the Royal Academy in 1855, No. 1088. It was executed in water colours, and is in the possession of the family of the deceased. A small statuette was shown in Trafalgar Square at the last Exhibition. Leech's last important effort for the recovery of his health was a visit to Baden-Baden and Homburg: this was connected with a series of sketches of life at the gaming-tables that were to form an important addition to the published works of the artist.

#### THE SOTHIAIC CYCLE.

Reform Club, Oct. 24, 1864.

Mr. James Broun has favoured our readers with a summary of the notices of an Egyptian Sothiac Cycle handed down to us by ancient authors. A key to an explanation of them appeared in your columns two or three years back, and the whole matter is perfectly simple.

There is no such cycle in astronomy as a Sothiac period of 1,461 years, but there is one of 1,461 days: the modern bissextile, or leap-year cycle, which, allowing for precession, is a Sothiac Cycle under another name.  $365 \times 4 + 1 = 1,461$ . In examining this subject I have found abundant reason to believe that the true length of the solar year was fully understood by ancient astronomers, and I do not doubt that the Olympic festivals, held every four years, the origin of which is lost in the night of time, were instituted for the purpose of marking the return of the sun to the same angular bearings with the same star.

The Olympiads of chronology furnished early astronomers, Egyptian or Chaldean, with exact solar positions, and made them, perhaps, indifferent to the intercalations required for the adjustment of true solar time to the months and years of common reckoning.

The civil year of Egypt consisted of 365 days; and no intercalations being observed for the odd quarter day, it followed that the months gradually slipped away from their proper seasons, summer months occurring in the winter, and winter months in the summer. But it was known that in 1,461 years the months would all come round again to their original starting-point, for  $1,461 \text{ years} \times 4 \text{ hours} = 365\frac{1}{4} \text{ days}$ . With this kind of Sothiac period astronomy has nothing to do; but we may now see what was meant by it, and may understand why there should have been public rejoicings in Egypt when the month *Thoth* (another name for *Sothis* or *Sirius*) had, after making the tour of the seasons, got back again to its original position as a summer month and the first month of a true solar year.

W. E. HICKSON.

#### CALIBAN AND PROSPERO.

New Malden, Oct. 28, 1864.

I think the following notices tell us where to look for either the plot or the names in 'The Tempest.'

There is a short work by Mr. Squier, well known for his researches in ethnology and archaeology, entitled 'Monograph of Authors who have written on the Languages of Central America,' &c. (London, Tribner, 1861.)

Assuredly there is nothing very Shakespearian here. Nevertheless, 1,—under BETANZOS (p. 22) we find "De Souza says of him that, in all his writings,

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he used the Spanish word *Dios* for God, and never *Cabovil*, which the natives use to designate the Divinity. This occasioned a controversy between the Franciscans and Dominicans of Guatemala: the latter using the native designation *Cabovil* and the former *Dios*."

2. Under VILLACIS (p. 30) we find "he wrote *Relacion del Viage de D. Diego Vera, Ordoñez Villaguirin, para la reduccion de los Indios del Reino del Prospero en Nueva España*."

"This Kingdom comprised the Locenes, Chinchiles, Mopanes, Lacandones, Anioes, Canales, Tulanquies, Cohaches, Chinamelas, and Ixtices."

With *Prospero, totidem literis*, and with such an approach to *Caliban as Cabovil*, along with the notice of the *Bermudas* in the text of the play itself, I think there is enough to set inquiry afloat. What may be the result is another question. Being unable, from the pressure of other investigations, to look to the matter, I have turned to your columns in the hope of stimulating others.

For the original mythology of the parts in question, the work just quoted is an excellent guide; as it gives the bibliography for the archaeology, the history and the superstitions, as well as for the languages of Central America. The search, however, is one of which the results are uncertain. A great deal may possibly be got from the first work referred to; on the other hand, a library may be ransacked in vain. The worst, however, is that most of the works are MSS. in Mexican convents. Still, to those who, like me, think that the coincidences just indicated are not accidental, there is nothing very formidable. At any rate, the English works, based on Spanish authorities, for the latter half of the sixteenth century, are sufficiently accessible.

R. G. LATHAM.

# THE FATHER OF ALEXANDER POPE AND TITUS OATES'S PLOT.

Piccadilly, October, 1864.

Some time since you did me the honour to insert in your columns an account of my discovery of the name of Alexander Pope, father of the poet, in the curious little list of merchants of London, published in 1677. I have just come upon another interesting token of the residence of Alexander Pope, the elder, in the City, in the days of his merchant life, before that retirement to Binfield, in Windsor Forest, which the poet and his biographers have made so famous. This is in a broadside, probably unique, which had been printed for posting against walls and house-ends, in old Westminster Hall, and at the City gates, by Titus Oates and the infamous crew that formed his party. The heading of the old paper runs:—"A Catalogue of the Names of such Persons as are, or are reputed to be, of the Romish Religion, (not as yet Convicted) being Inhabitants within the County of Middlesex, Cities of London and Westminster, and weekly Bills of Mortality, exactly as they are ordered to be inserted in the several Commissions appointed for the more speedy Convicting of such as shall be found of that Religion. London: printed Anno Domini 1680." From a precise memorandum of the price, "2d." in manuscript on the margin, and a careful manuscript note at the bottom that the date 1680 meant "1679-80, 26 Jan.," I infer that this broadside was originally among the collection formed by Narcissus Luttrell, to whose minute care and pains in purchasing and preserving such things we owe so much.

Here we find among many other well-known Catholic family names, "Alexander Pope," who, with one "Deles Fox," appear to have been at that time the only unconvicted Catholics in the parish of St. Bennet Fink. It will be remembered by some of your readers that the little *London Directory* describes the poet's father as resident in Broad Street, which is in the parish of St. Bennet Fink. The present document, therefore, not only confirms a fact which has not been discovered by any biographer of Pope, but shows that the poet's family were living in Broad Street three years later than the appearance of the *Directory*. At what date Pope's father retired is not clearly ascertained, but all accounts agree that Pope was born in 1688, in the city of London. Looking to the facts, therefore, that the father appears to have been firmly

established in Broad Street as a merchant, and that the tradition of Plough Court, Lombard Street, is extremely vague, may we not assume it as most probable that Pope was born in Broad Street, in the parish of St. Bennet Fink?

This document affords us a curious illustration of the persecution to which the unfortunate Catholics were subjected in those days of Oates's Plots; and makes it easy to understand why the prosperous City merchant, having secured a moderate competence, though still in the prime of life, yearned for "a lodge in some vast wilderness" where rumours of plots and echoes of proclamations against Papists should be heard no more. Every reader of history knows that in the eye of the authorities a Papist in town was a far more suspicious character than a Papist in the country, and that in times of civil commotion Roman Catholics were commonly ordered not to come within a certain distance of the metropolis. The poet's family would not have failed to feel the weight of the popular prejudice against Catholics even more keenly than their co-religionists; for Pope's father was a convert, or a convert as we Protestants should say, a character doubly odious in the eyes of the multitude. This terrible catalogue—so ominous of future persecution—must have suggested to the elder Pope the idea of retiring with such small savings as he had made. The reaction which brought Oates and scoundrels of his class to punishment, gave them some breathing time; but the troubles of 1688, the year in which the poet was born, doubtless determined them to fly. The poet therefore knew little of the persecutions which the London Catholics endured. His first recollections were of the quiet home at Binfield, where no worse terrors beset them than that of the village constable summoning them for some trifling breach of the laws against Papists; and his feeling of the injustice of the law towards his class naturally savours of the country rather than of the town, as in his pathetic exclamation in one of his letters, "I can never think that country mine in which I cannot call a rood of land my own."

It may be mentioned that the document alluded to above contains the names of nearly four hundred prominent Roman Catholics resident in London, and includes members of the families of Wyvil, Child, Throgmorton, Curzon, Duncombe, Higgins, Dormer, Paulet, Devereux, Pengilly, Stafford, Gregson, Bradshaw, Blundell, Lascelles, Taverner, Villiers, Neville, Parkins, Davenant, Herbert.

JOHN CAMDEN HOTTEN.

## OUR WEEKLY GOSSIP.

A Reader at the British Museum would draw Mr. Panizzi's attention to the way in which books of reference are now used in the Round Room, with a view to some change in the present system. One copy of a journal, a dictionary, or a gazetteer, say, lies on the shelf; twenty persons may want to look for a moment at that book every day; and if the volume were left in its place, that reference would be easy for one and all. But, unhappily, the first person who arrives at the Museum carries away the volume to his own seat, leaving no record of its removal except the empty space. It may happen that the work will be seized by the same early person day after day, and heaped, with twenty other volumes, into a great pile, on the mere chance of being wanted. Meanwhile, no other student knows where to find it; for rapid reference—the object of its being in the Round Room at all—it might as well be hidden in a pyramid. Something must be done to abate this nuisance. Would it not be well to state that all books in the Round Room are put there for reference and not for reading, and to enforce the rule that they are not to be removed from their places? A reader wanting to find a word, to fix a date, to ascertain a fact, would, in that case, take down the book, refer to it, and replace it on the shelf. A reader wanting to copy long paragraphs, or otherwise use a book, should send for it, in the ordinary way, from the General Library.

On Monday, at a meeting of the Hebdomadal Council at Oxford, the Vice-Chancellor proposed that the Chair of Greek should be endowed with a sum of 400*l.* a year. Of course, this was only a

form for removing the great scandal of taking service from Prof. Jowett without paying the wages due to work. On a division this motion was lost by a majority of one. The ten votes for Prof. Jowett were those of the Vice-Chancellor, the Dean of Christ Church, the Master of Balliol, Prof. Pusey, Prof. Jacobson, Prof. Wilson, Prof. Price, Prof. Bernard, Mr. Eaton, and the Junior Proctor. The majority consisted of the Provost of Oriel, the President of St. John's, the President of Magdalen, the Warden of All Souls, the Warden of New College, Prof. Heurtley, Prof. Mansel, Mr. Michell, Mr. Hansell, Mr. Turner, and the Senior Proctor.

The sketch-models for the various groups of sculpture to be executed for the Prince Consort Memorial, Hyde Park, were delivered to the Committee for inspection, by their respective artists, on Monday last.

A new novel, by the Author of 'Court Life in Naples,' will be published during the season.

Editions of Shakespeare, unless of singular character, impose on the critic no duty beyond that of announcement. Messrs. Bell & Dalky have issued five volumes of a new edition, by Mr. Thomas Keightley: one volume is still to come, which, being the explanatory volume, is necessary to a critical notice of the work. Enough for the present that we announce the work as in progress. Mr. Collins has published a new edition, in one volume, edited by Mr. H. G. Bell. In general appearance it resembles the Cowden Clarke edition; follows the folios in the order of printing; and has the usual biographical notice, made up from the old materials not very artistically put together. The volume is well printed, and, as becomes a popular work, is handy and cheap.

The house in Barbican, No. 17, in which Milton lived, being required for railway purposes, a dispute arose as to its value in a material sense. A lease of the premises was granted in 1860, for twenty-one years, at 63*l.* a year; the present value of the land was 206*l.* a year. The amount payable under the lease was asserted to be much below the value of the property. The principal question presented to the jury was the value of the reversion. In addressing the jury, the Commissioner said that the house was a very old one, in which Milton had lived. The jury assessed the compensation at 3,250*l.*, or considerably more than twice as much as the Metropolitan Railway Company offered.

The Messrs. Longman & Co. have produced a new edition, corrected to August, 1864, of Mr. A. K. Johnston's 'Dictionary of Geography,' a very useful book of reference, all but as necessary to the statesman, merchant, and public writer, as a 'Peerage and Post-Office Guide.' The volume exhibits care and skill in the highest degree.

Mr. Beale has issued a third edition of his useful volume called 'How to Work with the Microscope,' with many new plates and some new chapters of text. The use of photographic copies, in place of the old drawings by hand, has given a new power to the scientific illustrator, of which Mr. Beale has taken full advantage. A glass of low magnifying power is attached to the bit of riband, serving as a place-finder; it takes up no room, and is easy in use. By means of this glass the most delicate beauties and articulations of a photograph may be made visible to the eye.

We lately stated that Mr. Purnell, the Secretary of the Archeological Institute, had visited some Roman remains that had been disinterred on St. Peter's Head, in Essex, and that they probably formed part of the lost station, Othona. At the first meeting this session of the Institute, held yesterday, a paper, by Mr. Albert Way, was read, which seemed clearly to establish the belief that the site of Othona has been determined. By kind permission of the Bishop of Chichester, several very curious paintings preserved in the ancient episcopal residence, Amberley Castle, near Arundel, were exhibited on the same occasion. These works of cinque-cento art are of spirited design, and have been attributed to Bernardi, who was brought to England by Bishop Sherborne, of whose works of decoration by that painter in



Chichester Cathedral notices have been given by Horace Walpole. His best works, however, unfortunately perished on the destruction of Cowdray, near Midhurst, in 1793. The historical paintings there, representing the exploits of Henry the Eighth, were sometimes attributed to Holbein, or to the talented Jerome di Trevisi; but they were for the most part, it is believed, the work of Bernardi, of whose pencil the best existing examples are probably those which the archaeologists had an opportunity to examine in Burlington Gardens.

The Honorary Secretary of the Kent Archaeological Society recalls public attention to the subject of treasure-trove, by stating that in the course of excavations carried on by the Society in East Kent certain estimable antiquities were found, and upon a list of the same being sent to the Treasury the claim of the Crown in respect to them was waived in favour of the museum at Maidstone, where the items now are. This is as it should be; we commend the same course to all parties in future. Mr. Faussett suggests that the Crown's claim on treasure-trove should be enforced for the benefit of local museums, excepting with regard to articles of national interest, and to the discouragement of private collectors,—thus affording the best chance of lengthy preservation for the works and satisfaction to the local spirit of finders and collectors. Much may be said in favour of this suggestion, and, it may be, more against it: The chief thing requiring to be done is that some system should be adopted, and poor men, the almost invariable finders of treasure-trove, not allowed to believe that they would be robbed—as they not unnaturally style it—of the fruits of their luck. The history of the gold-finds at Marshfield,—showing how antique treasures go to the melting-pot,—and of the woeful waste of Art in the destruction of *hundredweights* of Irish gold ornaments,—indicates what needs to be done.

More than one Correspondent inquire where Mr. Wornum's Catalogue, referred to some days ago in the *Athenæum*, could be purchased. Try an order through a bookseller.

The Report of the Committee of the House of Commons on Scientific Institutions (Dublin) has recently been published. This Committee was appointed to inquire into the condition of the scientific institutions of Dublin which receive Government aid. The Report treats of, and gives a concise history concerning, the Dublin Society, the Museum of Irish Industry, the Zoological Society, and the Irish Academy; it states the objects, constitutions, sectional divisions, and property, of each. The Committee records a series of resolutions, the substance of which is a recommendation that the several learned bodies shall be maintained distinct from each other, and not be united, as was proposed; that they should be assisted, underspecified conditions, with moderate sums of public money, in order that the objects of the associations may be carried out more efficiently than has hitherto been done. The Report is a very elaborate production, covering no fewer than thirty-five folio pages. It recommends that the museums of the first, second, and fourth of the associations referred to should be open to the public on Sundays after divine service—the Zoological Garden has been open some time, "with the best result." It appears that the National Gallery of Ireland has recently also been opened to the public on the Sunday; it is more gratifying than surprising to learn that the said public has been "orderly and well-behaved." The evidence comprises nearly six thousand questions and answers, and, with the appendices and indices, covers four hundred and seventy folio pages.

All students of Irish antiquities are aware of the great value of the learned Catalogue of Antiquities in possession of the Irish Academy which has been prepared gratuitously by Sir William Wilde, and is illustrated by 630 woodcuts. It appears that the articles of silver and iron, ecclesiastical remains and acquisitions since 1857, are still uncatalogued. Most of the letter-press of the unfinished portion of the catalogue is completed; the work is standing still for want of funds, and about 400*l.* or 500*l.* is required for the purpose. The Museum contains

about 9,500 specimens, and is the most important Celtic collection in the world.

At a recent sale of an autograph collection at Rome, three receipts for money paid, all of them highly interesting, changed hands; one by Bramante, another by Michael Angelo, and the third by Raffael. Michael Angelo receipts for the sum of 1,200 scudi, which was a balance owing to him for the monument of Julius the Second; Raffael received, through the Tesoriere Pascharetto, at the banker Chigi's, of the family of the later Alexander the Seventh, of Siena, 100 scudi for a picture, which he acknowledges with the following words: "Io Raffaelo d' Urbino ho ricciuto scudi ciento d' oro ut suprâ."

Hungary, considered for a long time a *terra incognita*, has now found in the work of Johann Hunfalvy, "A Magyar Birodalom Természeti Vizonyainak Leírása" (Physical Geography of Hungary and its surrounding countries), a description worthy of the modern standard of geographical science. We find in this work the results of the inquiries set on foot by foreign scholars since Kitaibel, Wimmer and Berghaus, as well as those gained by the trigonometrical surveyings, levellings and measurements of heights, undertaken by the Imperial Military Geographical Institution and the learned members of the Geological Academy. These various results have been gathered with great industry and critical tact, and have been brought into systematic order. Especially the description of the vertical grouping and organization of the orographical and geological relations of the Carpathian Mountains, deserves high praise. It is desirable that the author should take care to have a translation made of his meritorious work into other more popular languages than the Hungarian.

We were wrong last week in stating that the proposed lectures on German literature at King's College would be the first delivered in England in the German language. Professor Heimann has done the same at University College for the last sixteen years.

"Munich" (writes a Correspondent) "seems desirous of emulating England in one of the last English novelties. The October feast this year added a dog-show to its other attractions. As this was the first of the kind, I must not be too severe on the arrangement, which was defective. There were some good specimens of various breeds. There was one magnificent Newfoundland, worthy of Landseer; another, black and placid, belonging to Kaulbach, whose animals in 'Reineke Fuchs' stamp him as a close observer of animal character; a fine St. Bernard of the genuine breed; ratcatchers innumerable, both small and great; a little villain of a bulldog, with a wrinkled forehead, that seemed fit for every wickedness, and others of less distinctive breeds. But the booth in which the show was held was so cold, as the sharp wind whistled through from above, that many of the dogs had crouched out of sight in their straw, and others were coiled up in unhappy balls, shivering through every limb. Occasionally some man would get too near the sullen bulldogs and they would raise a bark which was communicated round the building, and the other dogs would jump up and show themselves for a moment. If the experiment is repeated, I hope this fault of starving the dogs in the cold will be avoided, as, otherwise, few owners will expose their property to such a risk. If Munich wishes to emulate England she must pay more attention to practical arrangements, not in dog-shows only. Amid all the improvements taking place in the streets it is strange that the dust is still allowed the freest scope, and that no arrangements, or those of a most inadequate kind, are made to reduce it. You still see old women watering streets and squares with watering-pots, while the air is so thick with dust as almost to emulate a London fog. The pictures in Homer of the Goddesses who enveloped their favourites in a fog or cloud to convey them in safety from the field may easily be paralleled in Munich by the picture of an old woman watering a large square with a watering-pot, while the dust that whirls around her almost screens her from the public gaze. If it be true that a bushel of dust in some months is worth a king's ransom, it

would seem that Munich, with all its excess of loyalty to kings when it has them, keeps an enormous stock in reserve to ransom them in case of need."

WINTER EXHIBITION, 190, Pall Mall.—The TWELFTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1*s.*; Catalogue, 6*d.*

MR. MORRIS'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Art Gallery, 24, Cornhill. This Collection contains examples of Phillips, R.A.—Roberts, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—Maclean, R.A.—Piercy, R.A.—Dobson, R.A.—Cooper, A.R.A.—Leighton, A.R.A.—Calderson, A.R.A.—Sant, A.R.A.—Ansell, A.R.A.—Linnell, sen.—P. Nasmyth—Holman Hunt—Gale—Duffield—Miss Muir—Baxter—Meissonier—Gérôme—Gallait—Willms—Freze—Auguste Bonheur, &c.—Admission on presentation of address card.

## SCIENCE

### SOCIETIES.

ANTHROPOLOGICAL.—Nov. 1.—Dr. J. Hunt, President, in the chair.—The following new members were elected:—B. Baker, J. Dowie, J. Campbell, J. W. C. Cox, Sir E. J. Eyre, G. W. Marshall, Major W. Osborne, J. W. Skene, C. T. Jones, W. Taylor, Viscount Milton, W. S. Mitchell, A. M. Shaw, D. B. Robertson, S. Laing, C. F. Ash, R. Thin, Dr. P. M. Duncan, Col. J. Holland, R. B. N. Walker, and H. S. Freeman.—The following Honorary Fellows were elected:—Prof. C. Gustaf Carns, Dresden; Dr. Carl Vogt, Prof. Nat. Hist. Geneva. *Corresponding Members*:—Dr. L. Büchner, Darmstadt; Prof. H. Basle, Prof. Moleschott, Turin; and Dr. Burmeister, Buenos Ayres. *Local Secretaries*:—Prof. W. King, Galway; Rev. W. Monk, Bedfordshire; Capt. Brown, Gibraltar; G. W. Brown, Esq., Queensland; Dr. A. v. Kriemer, Leipzig; Dr. T. Belhaus, Cairo; Prof. Retzius, Stockholm; Dr. E. Lee, Nice; and Rev. H. Calaway, Natal.—The following papers were read:—'Report on the Anthropological Papers read at the Meeting of the British Association,' by C. C. Blake.—'Notes on certain Anthropological Matters connected with Dahome,' by Capt. R. F. Burton.

### MEETINGS FOR THE ENSUING WEEK.

- Mon. Entomological, 7.
- Tues. Royal Institution, 9.—General Monthly Meeting.
- Anthropological, 8.—Inhabitants of Viti Islands, Mr. Fritchard; Astronomy of the Red Man, Mr. Elliott.
- Zoological, 9.—Anthropoid Apes, Prof. Huxley; 'Balance in Museums of Holland and Belgium,'—New Species of Grampus, Mr. Flower; 'Birds of Palestine,' Rev. H. B. Tristram.
- Syro-Egyptian, 7.—Fragments of Egyptian Sculpture, Portico, Bath Museum, Mr. Bonomi.
- Ethnological, 8.—Report of Proceedings at Bath; 'Rude Tribes, S. India,' Dr. Shortt; 'Fixity of Type,' Rev. F. W. Farrar.
- Wed. Society of Literature, 4.
- Geological, 8.—Fossil Corals from Jamaica, Mr. Duncan; 'Correlation of the Irish Cretaceous Beds,' Mr. Satt; 'Earthquake, St. Helena, Aug. 15, '64,' Sir J. Elliott.
- Fri. Astronomical, 8.

## FINE ARTS

An Answer to Report of the Commissioners appointed to consider Agreements made by the Fine Arts Commissioners with Artists, in respect to Wall-Painting in the Palace at Westminster. By a Silent Member. (Vickers.)

"A Silent Member" commences his task by doing what he might have done, if a "Member" of the House of Commons, from his seat in Parliament, i.e. he scolds the legislative body in good set terms for its folly and partisan spirit in matters of Art, by which men and not measures are considered, and almost every effort of one party is defeated or damaged by another. All this is true enough, and one regrets that the writer did not speak. The operation of commissions in this matter is then attempted to be exemplified by a comparison of the manner in which Messrs. Maclise and Herbert have performed their pictorial tasks at Westminster, with regard to the time expended by each on his labours, and the assumed equality of treatment they have received in the Report in question. Mr. Maclise's patriotic self-abnegation is displayed; his studies undertaken previous to beginning the two water-glass pictures in the Royal Gallery are pointed out, and his conscientious course of conduct is commended. Further on, an energetic protest is entered against the sweeping classification in the Report, of an artist of whom so much that is honourable may be said, with others whose conduct is less worthy of



honour. Mr. Herbert and his oddities are the objects of an attack which is couched in somewhat "unparliamentary language," and it is averred that Mr. Maclise should have been exempted from what is evidently considered an implied censure in the Report, said to be especially apparent in its concluding paragraph, which contains a recommendation that the provisions of any future contract for the decoration of the "Houses" should not be subject to revision of the matter of remuneration to the painters, as the former one has been. A good cause has not prevented the "Silent Member" from being a little incoherent, or, at best, disjointed in the text of his protest; but the above is, we believe, putting hard words out of the question, the substance of his pamphlet.

The *Athenæum* will not be considered indifferent to the honour due to Mr. Maclise, nor ignorant of the merits of his works at Westminster; accordingly, as we have already and recently (*Athen.* 1921) referred to the subject of the priority of use in this country, by the artists employed in the Houses of Parliament, of the stereo-chrome process, we shall not return to that subject, nor examine the needless vindication of Mr. Maclise's claims. We shall not inquire whether it be true or not that by means of a "brass syringe" borrowed from Mr. Maclise Mr. Herbert "mystically illustrates" a process, also borrowed without acknowledgment. The public does not care. The truth of the matter is well enough known. If Mr. Herbert did, as it is asserted here, "virtually refuse to proceed with his contract unless his remuneration for the picture of 'Moses' was reconsidered, and a new agreement made for filling in the remaining unfinished spaces in the Peers' Robing-room," the circumstance should certainly have caused the Commissioners to avoid classing a punctual and honourable artist, who did not "strike," with another who took that extreme measure. But to say that the painters were not right in obtaining justice, would be ridiculous; the Commission, by awarding extra remuneration to those gentlemen, admitted the reasonableness of the claims they made, or which were made for them.

With regard to the classification of Mr. Maclise with his fellow painters, a matter which grieves "a Silent Member" more than it can affect the artist himself, we are bound to say that the "Report" must be read as a whole, and the concluding, much-challenged, paragraph taken with its context. To continue the comparison between the painters named, we find that the sole ground of equality suggested for them, is in the proposed payment for their works. We regret this, but, as Mr. Herbert's friends have been zealous for him, and Mr. Maclise has accepted the "Silent Member's" account of his own motives, there is no need to stir this matter. Other suggestions of equality in the "Report" we find none. With regard to Mr. Herbert, the Commissioners urge the great length of time which has elapsed since the pictures contracted for with him were begun, and detail the facts that he engaged to execute nine pictures in ten years, and for 9,000*l.*; while at the end of fifteen years, it is explicitly stated, that not more than one of those pictures and the designs for three others are completed; for the latter, the painter has received 1,800*l.* on account, and for the former 2,000*l.* Apologies are made for the painter, such as offer themselves in the "unexpected difficulties" of the task, his inexperience, &c. Even with regard to the quality of the work, as concerns the "Moses" the Commissioners are rather guarded. The picture is said to "have excited much attention, and received a large share of public approval." This is not very ardent praise for the result of fifteen years' labour. So much concerns Mr. Herbert individually.

As to Mr. Maclise, the Report seems to us to have quite another tenour. He was to decorate the Royal Gallery with eighteen pictures, two for 3,500*l.* each, the "remaining ten" of the lower series—the balance of six being above the last—for 1,000*l.* each. It is shown that "two large and important works will be completed within eight years of their commencement." These are the largest portions of the task. "We are satisfied," say the Commissioners, "that Mr. Maclise has applied himself with uninterrupted diligence and

energy to the accomplishment of the work he has undertaken; that he has devoted his well-known skill and genius as an artist exclusively to this work—foregoing the emolument which he might undoubtedly have derived from the execution of private commissions. The probable result will be the completion of two works of unusual magnitude, within a reasonable period of time." It will be recollected that the writers disclaim the critical office. We do not think they could well have said more on the subject, or, without assuming that office, said much more than they have done. We thus read the concluding paragraph with its content.

The recommendation of the Commissioners, that all the agreements with artists should be cancelled, and the work of decorating the "Houses," if it is to be continued on the present plan, reconsidered, seems to have aroused suspicions that it was covertly suggested that the whole scheme of painting should be broken off. We do not believe any such idea entered the minds of the Commissioners, nor do we find anything more than a suggestion for re-arrangement of the matter in their Report. If Mr. Maclise is willing to carry on his gigantic task, the nation, we doubt not, will be glad that it should be so. The light of experience, however, convinces all dispassionate spectators, that the time has come for reconsideration of the matter as a whole. New and original artists have entered the field since the current plan was adopted; some of those first appointed are dead; and the lapse of half a generation surely justifies the adoption of a more comprehensive plan than that which was decided on, if not begun, twenty years since.

**FINE-ART GOSSIP.**—Since our remarks on the Winter Exhibition were written, the following items have been added to the Gallery. No. 9, by Mr. W. M. Egle, *Francis I. visited by his Sister and Charles V. when a prisoner*, is a work which has some skillful composition and fortunate characterization in it: the colouring is very much "cut up," the modelling hard, the tones lack richness, but, nevertheless, this is by far the best picture Mr. Egle has produced; some of the faces are very good, and the tale—this is the great point in every picture—is told with clearness.—Miss Osborne's *Elaine* (23) is as much like Mr. Tennyson's heroine as any modern young lady is likely to be while she remains at school; the artist improves in execution. On the whole, the best picture of its class in the Gallery is Mr. John Faed's illustration to *Tam o' Shanter* (24), the souter and the host; although this work is hard in handling, it is much less so than any picture we have ever now seen by the artist, and treated with much freedom and strength: the character of the faces of both the souter and the landlady, and, in a degree that is hardly inferior to theirs, that of the woman who stands near, are highly commendable. Much of the detail and the chiaroscuro are excellent.—Mr. Linnell's *Dividing the Flocks—Sunset* (61), an old study, is very charming, and in the manner which may be called the middle style of the painter.—Mr. Dobson recalls himself to our memories by the perfect reproduction of his treatment of two children, a well-grown girl and a boy, of Bohemia, who are seated by a well. Solid as this work is, and even admirable in some respects as regards execution, it is uninteresting for want of story. Good, sound, academic painting, even a certain amount of honest fidelity and characteristic expression, will not suffice to make men care for a picture which is devoid of point, pathos and brightness.—Mr. Long's Spanish subject, No. 103, shows considerable advance in technical power on his part.

—Mr. Yeames chose a bad subject for No. 193, *Queen Elizabeth and the Earl of Leicester*—the alleged flirtation between the Earl and Queen, which is not sustained by his own evidence. When will our artists cease to paint lies? He has painted some parts of the picture with peculiar skill: the composition, as often with him, is scattered and lacks cohesion of parts, hence the look of poorness and space "to let," as artists say, which the work has. As to the portrait of Leicester, we doubt its resemblance: as to that of the Queen, we deny that Gioriana was ever so peevish, so mean of face, as Mr. Yeames has represented her.

The private view of the Winter Exhibition of Drawings and Sketches by members and associates of the Society of Painters in Water Colours will take place on the 26th inst., at the Gallery in Pall Mall East. The Exhibition will be opened to the public on Monday, the 28th inst.

The South Kensington Museum has just acquired a cast from the famous bronze *biga*, of Roman workmanship, which is deposited in the Vatican. Also the door of the crypt of Wells Cathedral, noteworthy for its beautiful iron work, two original *miserere* from the same place, and the lantern which originally came from the Abbey at Glastonbury, and has been preserved at Wells since the dissolution of the monasteries.

The placing together, in the corridor of the South Kensington Museum, of a series of casts from Gothic carvings of heads taken from door-head mouldings in Ely Cathedral, affords the student of Art an opportunity of thoroughly satisfying himself that in the representation of mental emotion, whether humorous or grave, or the perception of beauty and pathos, the ancient English school of sculpture holds a noble place. It is needless to commend these works to the already informed, but so many persons, especially writers of popular books and articles, are uncertain of the true character of Gothic sculpture, that we present the casts as examples; they are on the south wall of the corridor, near the middle, and surmounted by casts from the angel-spandrels in Lincoln Cathedral. A comparison of the style of the latter with that of the heads is interesting; the draperies of the Lincoln figures are magnificent studies.

We regret to say that the statue of Sir James Outram, by Mr. Foley, recently referred to by us, is destined for India—not to be the first of a line of great works on Thames Way. We were confirmed in a slip of the memory by finding in the Catalogue of the Royal Academy Exhibition for 1861, page 46, No. 1053, "Lieutenant-General Sir James Outram, Bart., G.C.B., J. H. Foley, R.A."

Among Mr. Millais's contributions to the forthcoming Exhibition of the Royal Academy will be an oil picture of the design which formed so valuable a part of his illustrations to "The Parables," representing the "Devil sowing Tares"; also a picture having for subject Mr. Tennyson's "Oh, swallow, swallow, flying south." The former will form the artist's diploma picture at the Royal Academy.

At a recent meeting of the Kilkenny and South-East of Ireland Archaeological Society it was reported that the outrageously stupid act of injuring the monuments at Clonmacnoise, which provoked public indignation a few months since, has had the effect, through the prosecution of the offenders by the Society, of calling the attention of the Irish Government to the matter, and consequent issue of instructions to the constabulary directing the officers "to interfere for the preservation of all such (i. e. public) monuments, and to use their best endeavours to bring to justice the parties guilty of such misdemeanor." It now remains for the public, the most efficient protectors of ancient works, to aid the Irish authorities. The Society above named has, in acknowledgment of the services of Mr. T. L. Cooke in this matter, elected him an honorary life-member. Home readers will remember that there is a cast from the most important of the Monastessboice crosses in the Crystal Palace, which will serve to illustrate the sort of work that has been so stupidly injured.

The guide-books for North Wales are unexpectedly silent about the beautiful Perpendicular wooden roof of the north aisle of the church at Ruthin. To modern designers of flat roofs this offers a valuable study. Its arrangement is that of the well-known and characteristic panelling so common in the style; each panel, however, is filled with a badge, monogram, symbol, or other apparently personal sign appropriate to some local dignity of the date. Almost all the parts are in perfect preservation.

Either "to build a bridge or buy a river" were asserted to be equally costly by the Chilian jokers when they contemplated the estimate for constructing one of their most famous viaducts. The Em-

peror of the French, however, has wider ideas on the subjects of bridge-building and dealing with rivers. He has accepted, it is said, the proposition of M. Barrault, engineer of the Palais de l'Industrie, to cover in, on the re-occurrence of the Exposition, the whole length of the Seine, from the bridge of La Concorde to the bridge of the Alma. It appears that, in 1855, the additional structures of the Exposition building cost an enormous sum of money and impeded the city traffic in a lamentable manner. On a future occasion of this sort the river is to be covered in.

### MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN (Opera Company, Limited).—Macfarren's New Grand Opera, 'HELVETIA.'—On Monday, Tuesday, Thursday, Friday, and Saturday next, Macfarren's New Grand Opera, entitled 'HELVETIA,' with new scenery, costumes, and appointments. The libretto by Mr. J. Ozenford. Hannah, Madame Lemmens-Sherrington; Martin, Mr. Henry Bligh; Luke, Mr. Alberto Lawrence; Old Steenie, Mr. H. Corti; and Mabel, Madame Parepa. Conductor, Mr. Alfred Mellon.—On Wednesday next, Nov. 9, Aubert's celebrated Opera, 'MARIANELLO.' Elvira, Madame Parepa; Fenella, Mdlle. Rosa Giraud; Pietro, Mr. Weiss; Alphonso, Mr. Herbert Bond; Borella, Mr. A. Cook; Lorenzo, Mr. C. Lyall; Selva, Mr. E. Dusek; and Masanello, Mr. Charles Adams his last appearance in that character.—In the incidental divertissement, Mdlles. Duchateau and Bonfanti, Messrs. H. and F. Payne, will appear. Commences every Evening at Half-past Seven.—Stage Manager, Mr. A. Harris; Acting Manager, Mr. J. Russell.

CRYSTAL PALACE SATURDAY CONCERTS.—There is no need to re-state why we consider these among the most important musical entertainments of London. The managers continue to range, widely and wisely, in search of what is unfamiliar or likely to interest. A fortnight ago they introduced three of Beethoven's minuets—dance-music written by him, not heard till now in this country, where many of his slighter pieces are as good as new; to name among others, his four-handed Pianoforte Marches.—This day week was given M. Gounod's Symphony in E flat, his second known orchestral composition (his overture to 'La Nonne Sanglante' having been suppressed because of its length). The Symphony is not altogether unknown in London, having been performed once here, during the period when its writer was denied place or merit as a composer, and then passed over with small comment, save by ourselves. It now commands more attention and respect, though not a note in the score has been changed. So much for the justice of Fashion. The most enthusiastic of admirers cannot call it a masterpiece of symphonic composition,—the most obstinate of detractors would be puzzled to name a modern work of its class having more beauty and ideas. In many of its passages timidity is evident—as in the repetitions after the return to the theme in the second part of the *allegro*, where an experienced hand might easily have varied modulation and form without affectation or loss of consistency. The opening of the lovely slow movement (peculiarly happy in its episode) contains reminiscences of the opening to that in Beethoven's Ninth Symphony. The theme of the *scherzo* has less interest than is the rule with M. Gounod. All the movements close more abruptly than the ear can like. But, these faults admitted, there remains so much elegant fancy, so much clear and sound construction (as in the *finale*), so much happy diversity of accompaniment, so much reality and charm in short, that the work stands higher with us than many a grisly, gloomy piece of confusion which the transcendentalists call on us to reverence because we can neither admire nor understand it. It is the work of a genuine artist, not of a pretender. Besides this Symphony, we had on Saturday last a *Concerto* by M. Vieuxtemps in A minor, creditably played by M. Ries—vapouring yet empty music, not worth bestowing labour on,—Spohr's Overture to 'Faust,' a work of his best time,—and the Triumphal March from Beethoven's 'King Stephen': a bright movement, showing less of the master's hand than the less taking military march from the same drama-music. Why should we not hear this and (it being understood that a chorus is to be often, if not regularly, introduced at these Concerts) the fascinating 'Hungarian Chorus' also? And why should not the 'Egmont' music be repeated?—The singers this day week were Miss Banks, whose voice has improved, but who still has something to add in accent and in articulation;

and Mr. Santley, to whose excellence as an artist there is now little to be added.—To-day, the programme comprises a symphony by Mozart, little known in this country,—Schumann's overture to 'Genoëva,'—and three movements from the *suite* of pieces by Herr Lachner, produced at the Munich Festival.

SMALL OPERAS.—*Gallery of Illustration*.—What may be called our minor dramatic music is so rapidly increasing in quantity and variety that it bids fair to require a periodical for its own separate and special record. M. Offenbach's 'Orphée aux Enfers,' which has run throughout the best theatres in France and Germany, and even, we believe, crossed the Alps, has appeared in this country at 'The Oxford.' We may have something to say of its production there; meanwhile, as a novelty of native origin, 'The Soldier's Legacy,' by Messrs. Oxenford and Macfarren, now in course of successful performance at the Gallery of Illustration, must claim precedence. The story, which includes a sentimental village girl (Miss Robertine Henderson),—a widow (Miss Poole), desirous of being married again, especially to a given *Sergeant Cummings*, who never makes his appearance,—a young soldier (Mr. Whiffin), to whom a dying comrade bequeaths his child as a legacy, which child proves to be the *prima donna*, *Lotty*,—and a mature village fiddler (Mr. Shaw), who, a little after the fashion of *Dr. Bartolo*, wishes to keep his ward, the aforesaid girl, for himself,—is an arrangement from the French, with neater and more musical rhymes than its dramatists' wont. The combinations are obvious enough, but lively and well laid out for the composer; were the composer well laid out for comedy. This, however, Mr. Macfarren is not. There is not a grain of sparkle in his music; when it is quaint, it is too often uncouth; when it is the busiest (as in Miss Poole's scolding song), the spirit of merriment is wanting to it. On the other hand, its sentiment has almost always a faded air. His pen, though fluent, appears to be in a state of habitual fatigue; and we return from his works, whether they be great or small, with a certain regret that we cannot like better productions showing such an amount of habitual cleverness. There is a good deal of concerted music in this operetta; but the pieces we preferred were Miss Henderson's pretty ballad in the second act and the final dancing quartet,—the animation of which is doubled by the spirit of the executants. Of all the four we can speak in handsome terms. Miss Henderson has, in every respect, improved; her voice is fresh and charming, but she has execution to learn, and tries too hard at what she cannot yet do. Mr. Whiffin has never appeared to such advantage as on the present occasion; he was less lackadaisical than heretofore,—acting with a certain gentlemanly and quiet humour, and singing with firmness and finish. Miss Poole thoroughly understands the traditions of 'the Widow,' as expressed in *Widow Wadman*, *Widow Green*, *Widow Barnaby*, and the *She* commemorated by Burns in his song which told how

—many braw things the widow can do.

She was racy and effective. Mr. Shaw is not yet complete; but then his part, perhaps because it is the most ambitious, is the worst in the little comedy. His comic singing, however, is sufficient; there is the true spirit of fun in him. Some of his points are as sharply, drily made as is possible; and he is excellent (as all familiar with our farcical stage of other days must admit) in his avoidance of anything touching on coarseness. No higher merit can be awarded to an artist who walks his walk than that, while he makes his audience laugh, he never compels the most sensitive among them to blush.

HAYMARKET.—The new actress at this theatre has put her claims to the test of a second character, and has better satisfied the public than in the first. Mdlle. Beatrice as *Mrs. Haller*, is fitted with a part that might have been invented for such an actress. Beautiful, elegant, and Italian, highly polished in her style of art, with manners extremely refined, we have almost the ideal of Kotzebue's

heroine. Her last act has never been surpassed; it is wrought to a climax in an apparently natural manner, which conceals the skill by which the effect is secured. Mdlle. Beatrice prefers a happy catastrophe, and in the end throws herself into the arms of *The Stranger*, who is thus compelled to pardon the erring wife. It is not always that the prejudices of an English audience permit such a consummation of the action; on this occasion, however, they did, and Mdlle. Beatrice's triumph was not questioned.

ST. JAMES'S.—A new piece by Mr. Palgrave Simpson was produced on Saturday, which he has called "a comedy-drama," and entitled 'Sybilla; or, Step by Step.' The heroine is a mysterious Danish lady, who takes the situation of barmaid at an inn, in order to obtain political evidence by which she may defeat the enemies of her father, who has been imprisoned. These are *Count Wolfenstein*, the Danish minister, and *Joachim*, the innkeeper's brother, his secretary. While acting in this capacity, *Sybilla* (Mrs. Charles Mathews) has many lovers; among them one *Nils Fleming*, a timber-merchant (Mr. C. Mathews), whose jealousy is uncommonly active, and aids in the development of the plot. On *Joachim* carrying off the lady, he follows and gets engaged as under-secretary to *Joachim*, who has an objection to documents being in his own hand-writing. But *Sybilla* is determined to have one such document, and induces *Joachim* to write her a promise of marriage. Her attractions also impress the Count, who is ultimately won over to grant her protection upon her own prescribed conditions. Ultimately, King Christian himself is charmed within the sphere of her influence, and she gains admittance to the royal closet, where she finds certain papers which acquit her father, and prove the Count and his secretary to have been guilty of treason. The part of the heroine was capitally realized by Mrs. C. Mathews, and that of her lover was acted, with his usual finesse and vivacity by Mr. C. Mathews. Altogether the play has been effectively placed on the boards, and its performance was eminently satisfactory.

STRAND.—Mr. Byron's burlesque of 'Mazeppa' has been revived, with alterations having reference to the performance of the drama at Astley's. Miss Raynham, a clever actress, sustains the part of the equestrian hero, with an occasional power which reminds us of Robson, who was the original representative. But what struck us most forcibly was the superiority in point of elegance in this early burlesque, compared with some recent coarse attempts, which go far to prove that popular encouragement has had its usual result of deteriorating the product which it has so unduly stimulated.

SURREY.—This transpontine theatre has now in full swing a new sensation drama which the management have, in the confidence of success, advertised up to Christmas. It is entitled 'The Orange Girl,' and has evidently been written to order, for the purpose of bringing in the principal members of the company. The authors are Messrs. Henry Leslie and Nicholas Rowe, said to be a descendant of the poet to whom we owe the traditional life of Shakespeare. The hero of the piece is one John Fryer, an engraver (Mr. J. Anderson), who, in the course of the action, is found guilty on circumstantial evidence of having forged a bank-note plate, and is sent to the Isle of Portland. His persecutors, who endeavour to murder, by drowning, a little child in the Frozen Tarn in the Druid Valley, are likewise ultimately brought to the island and to punishment. The poor engraver is restored to his wife and home, and, we believe, to a sum of five thousand pounds which he had received for inventing a new die. These and other materials are very cleverly put together, and the immorality of depending on such evidence is impersonated by the repentant foreman of the jury on the trial for forgery, and who finally interests himself in obtaining such a recompense as is possible for those who have been unjustly punished. This irascible personage, named *Pepper* or *Hot Frost*, is capably represented by Mr. Voltaire, who suffers remorse for the mistake he had made

in supposing case." The the back; employers, the transac in this, and where Fr rather the satisfied violating which sh fortunate however, tresses and developme is remark together their mutu that Frye precipice, ing with h yet, as th sensation mulation the stretc incidents theatres i as to end

MUSIC of singer Majesty's Louisa F. Lurida, C. Cotterell, Santley, Garcia, C. and W. I. season is Kenneth Reeves as Mr. Ben. Seven the date report in compelle "Limite damage! undertak who hav after pro (as one the "hol as sequ composed their w before be have bee opera) to on the w which v trually s award ments, lovers o a coterie among must h underta has suc reason ment by The an to be en of super where draw h The pr diple, as felt as ject ha" Noth foreign 1802, at fortnight and th while a



in supposing the forged note-plate was "so clear a case." The name of the workman was indeed on the back; but he had returned it unfinished to his employers, having timely discovered the nature of the transaction. There is an inherent improbability in this, and also in another portion of the story, where Fryer's wife leaves her husband's house rather than peril his life, when she might have satisfied his mind by describing that peril, without violating the engagement not to disclose the facts which she was compelled to conceal. Had the unfortunate victims of others' villany acted rationally, however, we should have lost the subsequent distresses and excitements which attend the further development of the story. One of the excitements is remarkably strong. The two enemies, chained together on Portland island, are left alone, when their mutual hatred enrages them to such a pitch that Fryer drags his companion up to the brink of a precipice, with the intention apparently of plunging with him into the sea. The situation is terrible; yet, as the reader has perceived, it forms only one sensation scene out of many. With such an accumulation of extremities, the audience is kept on the stretch through three acts; and though such incidents require robust nerves, the frequenters of theatres have now become so familiar with them as to endure them with comparative indifference.

**MUSICAL AND DRAMATIC GOSSIP.**—The list of singers engaged by Mr. Harrison for Her Majesty's Theatre is as under:—Mesdames Louisa Pyne, Hiles, Leffler, Romer, E. Bufton, Furtado, Susan Galton, Burrington, Eliza Doiling, Cotterell and Kenneth; Messrs. Sims Reeves, Santley, Swift, Marchesi, Penna, Forbes, Renwick, Garcia, George Honey, Rouse, Terrott, H. Corri and W. Harrison; Conductor, Signor Arditi. The season is to open with 'La Traviata,' for Miss Kenneth, and 'Faust.' It is said that Mr. Sims Reeves and the manager will appear together in Mr. Benedict's 'Lily of Killarney.'

Seven days hence, we shall speak of 'Helvellyn'; the date of its first performance rendering any report impossible this week. Meanwhile, we are compelled to refer to one of the proceedings of the "Limited Liability Company," which must largely damage faith, hope and charity concerning the new undertaking with all who wish well to Art, and who have read prospectus after prospectus, promise after promise, assurance after assurance, couched (as one of Caesar Otway's Irishwomen put it) in the "hoighth of fine language." It turns out that, as sequel to these, whereas tried and approved composers have had to submit to the ordeal of their works being examined by the committee before being pronounced on,—whereas other MSS. have been returned unconsidered,—a commission has been given (no matter what the scale of the opera) to an amateur, for an unheard, untried work, on the strength of a pretty drawing-room talent, which we, among others, have praised;—thus virtually setting him in the position of the highest trust and honour which such a Committee can award, and reducing those preliminary announcements, on the faith of which the co-operation of lovers of Art was invited, to the mystification of a coterie. The feeling engendered by such a caprice among all musical persons and sound thinkers, must have a lasting evil influence on the new undertaking. Every one has a right to ask why has such a favour been shown? Every one has good reason to mistrust every proceeding of a management by this step convicted of gratuitous favoritism. The amateur so dangerously distinguishing is not to be envied; being placed irretrievably on a point of superiority to every professional contemporary, where no private cordiality can (or should) withdraw his claims from the very keenest scrutiny. The preference,—viewed with reference to principle,—is a preposterous one, and that it is largely felt as such, too many communications on the subject have proved, to our great regret.

Nothing new remains to be said of the five foreign operas presented in Italian by Mr. Mapleson, at Her Majesty's Theatre, during the past fortnight: a German and a French masterpiece, and three of the most favourite Italian tragedies; while a French and Belgian opera, given else-

where in English, have completed the October bill of fare.

The Sacred Harmonic Society's season will commence this year, till the end of the month, with a performance of 'St. Paul.' Mr. Costa's 'Naaman' is, of course, to be given during the series of concerts, and other "less known" oratorios. Among the latter, every one would be glad to hear of the revivals of 'Saul' and 'Jephtha,'—the latter in particular,—while Mr. Sims Reeves is at his best, and Miss Banks, who has every requisite for *Iphis* (Jephtha's daughter), is still young.

St. Martin's Hall, after being so long vacant, is about to re-open; and among other entertainments, musical performances are announced, to be directed by Mr. Langton Williams.

Owing to a weakness for Southern vocal talent, our curiosity as to new singers follows as a matter of course. We are told that Signor Ambonetti, a new tenor, is about to visit England, to make one in a touring party, of which Signor Bottesini will be the central pillar, early next year.

We have been on the watch for the name of Mr. E. Prout since the stringed Quartett by him, of which account was given here, was published. He has been giving, we perceive by the *Orchestra*, an organ performance at the Islington Agricultural Hall, where music is called in to form a feature at the interesting North London Working Classes' Exhibition.

It is said that Dr. Bennett is expected at Leipzig, with a view to the production of his Symphony there.

The Paris correspondent of the *Orchestra* states that Meyerbeer has left "as many as three different versions of some numbers of his opera," 'L'Africaine.' This may be merely one of the rumours, like kites, from time to time launched into the air, to keep expectation on the alert; but it may be a true story. If so, we are sorry if the task of choosing, in a case of such extreme delicacy, should devolve, as we suppose it will, on M. Fétis.

M. Fétis has at last formally given up the 'Marschallaise' to its real author, Rouget de Lisle, by confessing, in print, that the proofs brought cannot be contradicted. M. Georges Kastner is announced as preparing a biographical notice of De Lisle. The subject is an excellent one, and there is no lack of materials, though they lie somewhat wide apart.

The last Paris news is not very important. Mlle. Nielsen, the young Swedish lady, has made a successful *début* in a French translation of 'La Traviata,' at the Théâtre Lyrique. "The medium of her voice," says the critic of the *Gazette Musicale*, "is weak and a little dull; but the higher register is superb—at once brilliant and sweet. She vocalizes admirably, and pronounces French better than many Frenchwomen. In the first act she was nervous, and thus thought cold; but she delivered and played the second and the third acts with intelligence, and in the fourth showed a real talent as actress and singer."—Madame Cabel has reappeared at the Opéra Comique in 'Galatée.' What has become of Madame Gennetier?—Signor Marchesi, who had already performed the Herculean task of translating 'Tannhäuser' into Italian, when there was some question of that opera being produced by Mr. Mapleson, has been doing a similar (but, this time, easier) service by M. Mermet's 'Roland,' which work, we may say, keeps at the height of fashion in the Rue Lepelletier.—Our excellent violinists, whom England has treated far too neglectfully, the Brothers Holmes, are in Paris.—M. Offenbach is going to law with the present management of the theatre which made his fame—that of Les Bouffes Parisiennes.

The title of M. Rubinstein's coming opera is 'Roswitha'; the book is by Herr Hartmann.

The Italian Musical Congress at Naples is over: it is to meet next year at Bologna. Among other questions "ventilated" were those of copyright and authors' rights. Among positive results must be announced the annual prize of 2,000 francs for the best choral work, offered by M. Théodore Cotta, one of Lablache's sons-in-law.

A memorial tablet is to be placed on the house inhabited by Gluck in Vienna.

Certain foreign opera-houses appear to be in

anything rather than a flourishing state of health. In Belgium, it seems for the moment epidemic that no singer brought forward in the theatres, whether metropolitan or provincial, satisfies anybody;—in Madrid, discontent the other night swelled into rebellion and riot, even on the occasion of a royal visit; and the performances were not allowed to proceed. Strange that at such a time, when beautiful voices, in every part of Europe, are so abundant; when popular singing is more cultivated than at most, if not all, previous periods of Music's history; when markets are so many to choose among and gains so abundant, phenomena like those recorded should be so frequent!

Nothing is commoner, in the case of any given artist, than to raise the taunt of "falling off," because, having made one hit, he attempts subsequently some creation of a different humour. The cry of "written out" was raised against the Author of 'Waverley' as early as the appearance of 'The Antiquary.' The public of Paris could hardly be induced, during a considerable period, to accept 'Les Huguenots.' With actors this is especially the case; small wonder, therefore, that managers press for repetitions in place of risking novelties. We have been led to recollect these old truths by comments which have been flying about in London on Mr. Sothern and his acting, among persons who profess to have a fine taste. *Dundreary* having taken entire possession of them, it followed that the character must no less have monopolized the actor, and thus his *David Garrick* was praised (if praised at all) "with a difference." Believing that no one can do only one thing perfectly, and holding this particular case to be an illustration of the truth, we record with pleasure that, during Mr. Sothern's late provincial tour, his second character has been no less popular than his first one, in some places more so. Our 'country cousins' have shown a just taste and discrimination, which we wish were universal in "town."

Mr. Watts Phillips has been writing a new play for a Liverpool Theatre, which is called 'The Woman in Mauve.' It would seem from this (as also from other signs not overlooked, if not chronicled) that dramatic life is showing symptoms of revival in the provinces.

They are playing 'Martin Chuzzlewit,' founded on the well-known novel, at one of the theatres in New York; it is added, to crowded houses.

#### MISCELLANEA

*The Author of the Paradoxes.*—I confess I never regarded the authorship of the Paradoxes as derogatory either to the religious character or the literary fame of Bacon. I viewed them as written in "real earnest," and took them to be what the title expresses—'The Characters of a Believing Christian, in Paradoxes and seeming Contradictions.' I saw nothing in them, taken as the production of *that mind*, either satirical or indecent. I looked upon them as probably composed in an interval of leisure, when the fallen Chancellor, as a relaxation from severer studies, afforded a little play to his characteristic ingenuity. In truth, I have often admired and quoted, as Bacon's, those words of the Paradoxes, a Christian "believes, like Abraham, against hope; and though he cannot answer God's logic, yet, with the woman of Canaan, he hopes to prevail with the rhetoric of importunity." I do not feel, therefore, that Mr. Grosart has removed any reproach from the reputation of our great philosopher, whose fame is watched with the most sensitive jealousy, by the discovery that an assessor of the Westminster Assembly, and not the author of 'Novum Organum,' wrote the Paradoxes. Nevertheless, in the interests of literature, I am glad that this bantling has been restored to its father, from whom it has been so long and so strangely severed. Perhaps Mr. Grosart will be able to tell us when this piece first appeared among the works of Bacon. But my main reason for writing is to remind your readers that Herbert Palmer, whom, I suppose, we are henceforth to regard as the author of this literary curiosity, is an old acquaintance of the students of the life of Milton, as one of his literary antagonists; so that this man, otherwise



obscure, has had a kind of immortality conferred upon him by his remarkable connexion with two of the greatest names in English literature. One August day, in the year 1644, a fast having been proclaimed on account of the perilous position of the Parliamentary Army, under Essex, in the west, though the recent rout of the King's forces by Cromwell at Marston Moor was still fresh upon men's tongues, the two Houses of Parliament were assembled in St. Margaret's Church, by the Abbey, when a Presbyterian divine, late minister of the ancient parish of Ashwell, in Hertfordshire, preached before them. This was Herbert Palmer, Bachelor of Divinity. A certain schoolmaster, well known to us, was quietly pursuing his vocation yonder in Aldersgate Street, little dreaming that his laborious books on 'The Doctrine and Discipline of Divines' were being handled in a very rough, off-hand manner by this country clergyman. Had the master of that abode of the Muses but had an inkling of this clerical attack, one knows of certain nephews of his, and other boys, who would have missed their tutor for a few hours that day, and the preacher would have had for an auditor the author of the treatises he so hotly condemned. Let us listen to some of the words, doubtless spoken with due vehemence of voice and action, from under that old sounding-board, before those grave and fasting seniors. "If any," exclaimed the preacher, "plead conscience for the lawfulness of polygamy, or for divorce for other causes than Christ and his Apostles mention—of which a wicked book is abroad and uncensored, though deserving to be burnt, whose author hath been so impudent as to set his name to it, and dedicate it to yourselves—or for liberty to marry incestuously, will you grant a toleration for all this?" So spake Herbert Palmer; and had John Milton's earnest face been among those that gathered round the Speaker's mace in church that day, methinks the author of the "wicked book" would have confronted the preacher in the vestry! Shortly afterwards, the discourse was published with this title, 'The Glasse of God's Providence towards his Faithfull Ones. Held forth in a Sermon preached to the two Houses of Parliament, at Margaret's, Westminster, August 13, 1644, being an extraordinary day of Humiliation. Wherein is discovered the great failings that the best are liable unto, &c. The whole is applied specially to a more careful observation of our late Covenant, and particularly against the ungodly toleration pleaded for under pretence of Liberty of Conscience. By Herbert Palmer, B.D., &c.' A copy of this discourse quickly found its way to the "pretty garden-house in Aldersgate Street," where we can readily imagine Milton,—still smarting under the desertion of his wife, and keenly feeling that, to use his own words, "not to be beloved, and yet retained, is the greatest injury to a gentle spirit," irritated by this new adversary,—sitting down to his midnight lamp, the boys being abed, and with lowering brow and flushed cheek, penning that indignant rebuke contained in the introduction to his 'Tetrachordon.' To the whole piece, which is in Milton's grand impetuous manner, I refer your readers, satisfying myself with extracting but two sentences:—"If God were so displeased with those—Isaiah lviii.—who, 'on the solemn fast, were wont to smite with the fist of wickedness,' it could be no sign of his own humiliation accepted, which disposed him to smite so keenly with a reviling tongue. \* \* The 'impudence,' therefore, since he weighed so little what a gross revile that was to give his *equal*, I send him back again for a phylactery to stich upon his arrogance, that censures not only before conviction so bitterly, without so much as one reason given, but censures the congregation of his governors to their faces for not being so hasty as himself to censure." Upheaped "impudence" this of the wicked divorciat, and again dedicated to "yourselves," too! Truly, Mr. Palmer, as you wrote in the Paradoxes, a Christian "is one that fears always, yet is as bold as a lion. He bears a lofty spirit, in a mean condition. He loves all men as himself, yet hates some men with a perfect hatred."

SAMUEL LORD.

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